

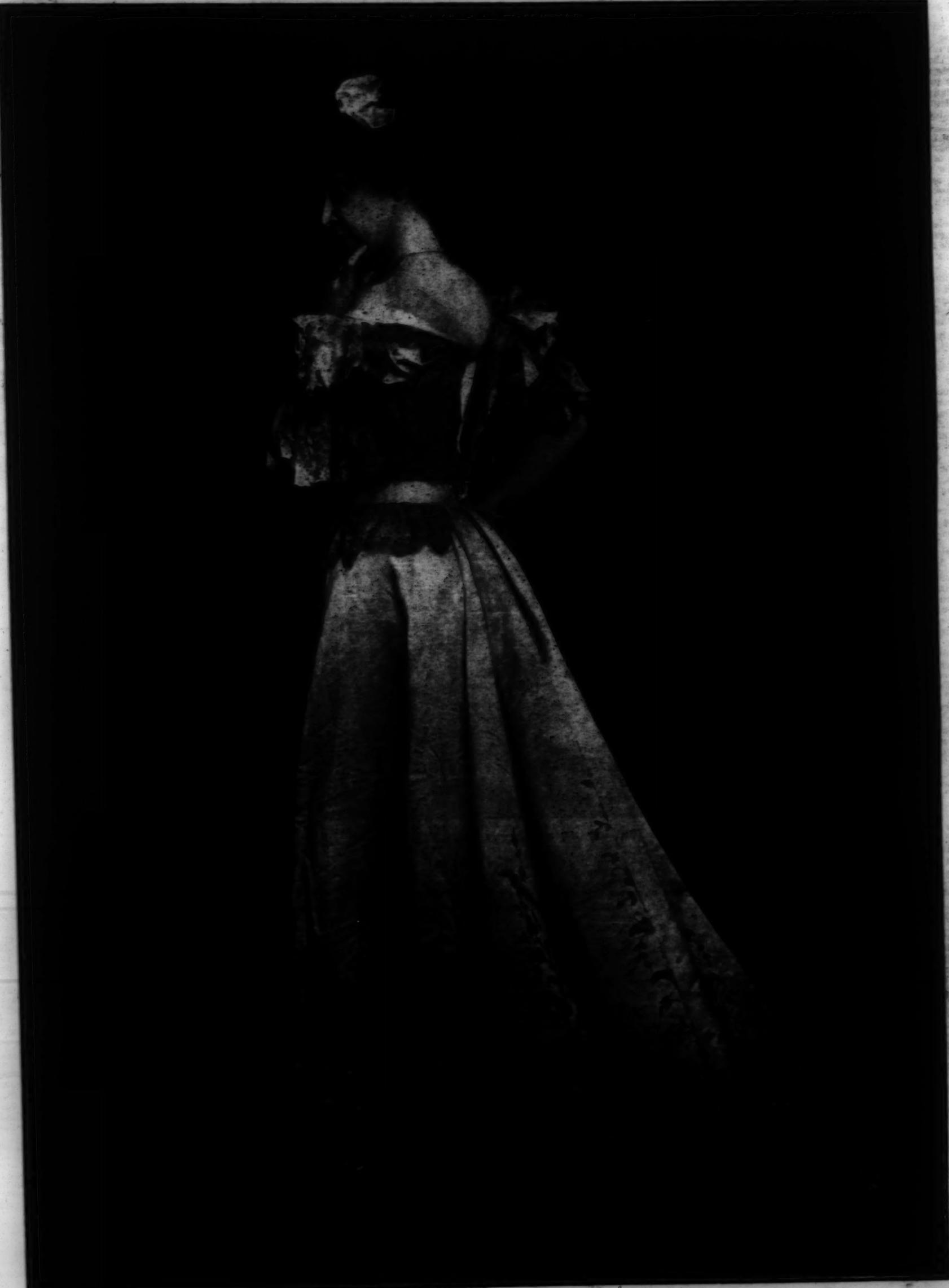
TWENTY-EIGHT PAGES

# THE NEW YORK DRAMATIC MIRROR

VOL. XLIX., No. 1,366.

NEW YORK: SATURDAY, MARCH 28, 1903.

PRICE TEN CENTS



ESTHER LYON.



## IN OTHER CITIES.

PITTSBURG.

The Christian was given a revival at the Grand 10-21 for the stock co., before large and medium audiences. The stage pretty surgery was used so that the scenes of last year's production, notwithstanding the name of this year's consecutive performances, were not known by the young men (Thomas H. Kean), who played the role of Balfour Drake, but that they character was introduced to the audience Greenleaf, Mrs. Taylor, truly did the best work she has done since her connection with the co. It was a triumph! Her Glory Quayle was enchanting in the extreme, and she was adorable in her red wig, giving the same strong and excellent enactment of Mrs. Brown as that of last season. William Beach was another star and his noteworthy characterization of Mr. Miller Phillips won the sympathy of the audience by her consummate and skillful performance of Polly Love, while Alice Gale was congenitally good as Mrs. Gifford. The balance of the cast was in excellent hands and the large mob showed splendid interest. And, lastly, none of the effective pictures was performed by Stage Director Hoffman, as a new love interest in a steaming chicken pie.

"The Love of the Law," which was seen at the Empire 10-21 by large audiences, was called "A Musical Attraction," and it was a very befitting appellation. The funny page of the New York "Journal" was well represented by such well-known freaks as Tumble Tom, Foxy Grampa, Alphonse and Gaston, Happy Howl, Mrs. Astounding, Little Mountain and others, who played their parts boisterously and their acts were received as much as any of them at the finale of the line would permit. The music throughout was excellent; the jokes were thorough; yet the spirit of the aforementioned characters managed to keep the audience somewhat amused. The finale of this malice of nonsense was the remarkable acrobatic dancing act of Edith Hart and Ruby Maynard, which was heartily approved. In short, the co. of twenty-four had to do things well, and they did them fairly well. The comedy was fair but adequate, while the costume was good. William Bell and Ross Stahl in Janies, Meredith 22-23.

Happy Holligan, another of Gus Hill's many comedians, drew large audiences to the Bijou 10-21, but not as large as when here at this house last season. As a whole, it was not up to last season's edition. None of the musical numbers was sensational, and those who played them parts looked well, and their acts were received as much as any of them at the finale of the line would permit. The music throughout was excellent; the jokes were thorough; yet the spirit of the aforementioned characters managed to keep the audience somewhat amused. The finale of this malice of nonsense was the remarkable acrobatic dancing act of Edith Hart and Ruby Maynard, which was heartily approved. In short, the co. of twenty-four had to do things well, and they did them fairly well. The comedy was fair but adequate, while the costume was good. William Bell and Ross Stahl in Janies, Meredith 22-23.

Mary Manning in The Stubbornness of Geraldine 10-21 at the Alvin. Julia Marlowe in The Cavalier 22-23.

Miss McHugh, who has been with Eddie De Wolf's co., this season playing Neville in The Way of the World, will make his re-appearance with the Grand Stock co. in Resurrection, playing the part of Minnie. Mr. McHugh has been engaged as leading man for the stock co. at Providence, R. I., for the summer season. Next year, it is understood, he will have an important part in one of Clyde Fitch's new plays, which opens in New York city the early part of next year.

The long cast of Resurrection, at the Grand, necessitated the engagement of a number of actors and actresses from New York city.

Among the coming plays at the Grand will be Henry Miller's recent success, D'Arcy of the Guard, and The Ghetto.

Manager Harry Davis paid a flying visit to New York last week. He is just now devoting considerable time to architecture, a hobby to remodeling the Grand during the coming summer.

Rose Benedict, of E. S. Willard's co., was the guest of honor at a dinner given by Tunis P. Dean at the Hotel Lincoln the 21st.

Eva Taylor has had a new musical composition dedicated to her, written by William E. McLean, entitled "The Eva Taylor Melody." Miss McLean, of the New York Jefferson's co., spent Sunday in this city, visiting friends in the stock co. Frances Cunningham, of the Grand Stock co., will be a member of the Milwaukee Stock co. during the summer season.

ALBERT S. L. HEWES.

## INDIANAPOLIS.

The Cross Ways, which Mrs. Langtry and her co. presented at English's 12, did not meet the approval of local critics.

Large audiences saw and appreciated the first appearance in the city of Grace Moore as a star at English's 12, 14, in Peter Pan. The play is admirably mounted, and having one or two minor exceptions, is well costumed and well played. Grace Moore is a very beautiful woman with a finely sympathetic voice, and a charm of manner that makes itself felt throughout the theatre. Robert Harrington, as David Garrick, made a touching lover. The part gives him little chance for the display of emotion and that of love, and he made it felt and he left a fine impression. One of the clever things in the play was the acting of Annie Ward Tiffany in the part of Mrs. Wellington. Norah Lamson, as Eva Morel, has an ungrateful part, but in it she found a chance to display abilities one might never have suspected. Donald McLaren was a bit stiff as Sir Charles Hastings, but at times he was graceful and convincing. Robert M. Williams as Bob Wellington, was quite delightful. Badly acted was the part of Captain Chelmsford by James L. Brown. Adolph Bernard, as the Earl, was not particularly good either. Cheekers, with Thomas W. Ross, 22-23. William Faversham 27, 28.

The Wallack co. at the Park turned its attention to The Castle King 15-18, and played it with as much glee as it did The Bandit King earlier in the week. The Castle King is the better play of the two. It is an intense in its melodramatic incidents, while its story is more in reason. John T. Farrel headed the cast in the character of Bob Taylor. While the play is an old one, he seemed to give a character that was meant for Daniel Pedro for Merita. Marie Petters appeared as Katherine Paxton, while Miss Mortley, Miss Connor, and Miss Evans were clever in their efforts. Most of the comedy is dependent on W. J. Sully, as Barney Ryan, an Irishman of the genuine stamp. The details were carefully looked after in presenting the play, the scenic effects being fully up to the old Wallack standard. Houses were packed at every performance.

There is not enough plot in Pickings from Puck to hang a thought on, but it is loaded with bright music and fun of the riperkind, and the audiences at the Park 10-18 extracted much enjoyment from it. The members of the co. frequently helped the audience over some sticky places. Billie Sims is chief fun maker, and did well enough for the round of applause he won. Catherine Lindard sang a number of songs well. There was hardly a better feature than that of Fred Lincer, with tricks on a violin, and Jessie Lucifer and Gus Pixler danced and sang and left the audience clapping for more. Katherine Clark gave a pleasing specialty in "Billie, the Boy," that abounded in merit. Not the least of the attractions of the play was the well trained chorus. It was matched by fresh voices, the costumes were attractive, and the dancing good. Black Patti Troubadours 22-23. Mrs. Fliss 20, 21. Beyond Pardon 22-23. Alaska 26-28. Lovers' Lane 26-April 1. Eight Bells 2-4.

The Elks gave their annual minstrels 16, 17, to packed houses. One of the clearest of the year was "I'm Getting Aways" by Louis Muster, who sang it in such a natural manner that many of the audience yawned not from ennui, but through sympathy. A more dignified but equally pleasing song was "Heidelberg" by C. A. Clary, and the Elks' octette. "A Thousand Leagues Under the Sea" was well rendered by Joseph Parsons and Major Thomas. Those made more than a hit with "Madame" and "The Way to Spain." Other specialties worth mentioning were "That's the Way to Spell Chicken" by J. Russell Fowell; "Blooming Line" by Edna May; "King of the Winds" by Harry J. Mercer; "Mr. Dooley" by Harry O'Brien; "Tell Me That Beautiful Story" by Nell Flemming, and "Blinky Dee" by Al. Donelli. The second act opened with several pleasant songs by Alene, followed by a solo by the famous singer, followed by the Keely Singers, professional dancers, and Bryant and Beville musical team from the Grand.

The sale of seats for Mrs. Fliss 20, 21, opened 16, and was the largest on record and packed houses greatly anticipated.

## KANSAS CITY.

The appearance of Mrs. Patrick Campbell at the Willis Wood 10-21 was one of the big events of the season, and the business for the week will undoubtedly be very large. The Joy of Living was made the principal bill here, and with two performances of Mandala and one of The Second Mrs. Tanqueray completed the repertoire. A marked success of the cliff of our city, given out on the opening night, when the 2nd of April was given, and the majority were very favorably impressed with both play and players. The air was a most trying one, and to a person of less talent would have been utterly ruined. However, Mrs.

Campbell held the full attention of her audience from the start and her acting never failed. Miss Elizabeth Q. King, with an excellent impersonation of Queen Victoria and Miss Kean was also used as Queen Victoria. Amy Lamborn made a plausible Queen and Charles Bryant did well as Robert. Miss Valerie Howe, and Harry Denton played smaller parts with great interest. The productions were all of the highest order and had performances that were unequalled. The beauties were a source of great delight to the feminine portion of the audience. James O'Neill in The Manxman 22-23. Francis Wilson in The Tenor 20-April 1. William H. Crane in David Harman 2-4.

The Chaperones came to the Grand 15-18 and played to capacity from the opening. The new production, let the co. as a whole, was not equal to its previous performance, went with plenty of dash and spirit. Eva Tanguay, the big hit of last year, still plays the role of Phoebe, and was as amusing as ever. Walter Jones is also still in the cast and his quaint Irish characterization caused many laughs. May Buley was very descriptive in Trial Prisoner's old part of the widow, and Arthur Conard made a big hit as Jimmie. W. F. Dunn, Arthur Arliss, E. G. Smith, Grace Moore, and Jessie Jordan, and Miss French were newest in the cast. Pennsylvania 22-23.

Katherine Havemeyer was the stock co.'s offering at the Century 10-21. Adele Block's portrayal of the title-role was an exceedingly clever piece of work. Much credit is also due James Durkin, whose work in the difficult role of Terrence O'More was very commendable. Lydia Alber, as the ill-fated Constance, appeared to please especially, and later Constance appeared as Bernard Kavanaugh. James Fulton, A. A. Munro, Kate Blanche, Minnette Barrett, and Myrtle May also deserve mention. The play was excellently staged and costumed. Good business.

Camille 22-23. A Woman's Sacrifice was the attraction at the Gibson 10-21, following a very profitable week. The co. every night of the week was well attended and remained. Milton Dawson in the Manx 15x16 this season and was very funny in the part, his eccentricities of both manner and speech caused much laughter. Edith Vatmasada was most pleasing as Natalie, and Arthur Conard made a big hit as Jimmie. W. F. Dunn, Arthur Arliss, E. G. Smith, Grace Moore, and Jessie Jordan, and Miss French were newest in the cast. Pennsylvania 22-23.

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## CORRESPONDENCE

## ALABAMA.

**BIRMINGHAM.**—**NEW THEATRE** (H. L. Bunnell, mgr.): Miss Minstrels 9-14; closed. *The Last Stage* 15-21.—**JEFFERSON THEATRE** (H. L. Bunnell, mgr.): Richard Golden 11 in *Richard's Daughter*; The Bostonsian 12 in *Richard's Daughter*; S. R. O.; excellent co. Richard Golden 13; Mr. Jolly of Juliet 14; good business. *King Dodo* 15; *Resurrection* 16; *King Dodo* 17; *King Dodo* 18; *King Dodo* 19; *King Dodo* 20; *King Dodo* 21.

**BIRMINGHAM.**—**V. MACDONALD'S THEATRE** (G. A. Sharpe, mgr.): Dark 9-15. *Kings* 16; *Chicago* 17-18.—**MONTGOMERY THEATRE** (Hirschfeld, mgr.): The Bostonians in Robin Hood 10; good business. Mr. Jolly of Juliet 11; small audience. *King Dodo* 12; *King Dodo* 13; *King Dodo* 14; *King Dodo* 15.

**BIRMINGHAM.**—**THEATRE** (J. Tammann, mgr.): *Richard's Daughter* 9 in Maid Marion; thoroughly enjoyed by large audience. Mr. Jolly of Juliet 12; poor business. *King Dodo* 13; *King Dodo* 14; *King Dodo* 15; *King Dodo* 16; *King Dodo* 17; *King Dodo* 18; *King Dodo* 19.

**VALLETTA.**—**CHAMBERS OPERA HOUSE** (C. W. Chambers, mgr.): Dark 25-31. A. G. Allen's *Old Minstrels* (under canvas) 16; large crowd; fair performances.

**MEMPHIS.**—**BRASWELL THEATRE** (Haydon McWest, mgr.): Duncan Clark's Minstrels 11; poor business; very poor attraction. *Foxy Quiller* 12; good business. *Sweet Clover* 13.

**ATLANTON.**—**HOBKIE STREET THEATRE** (A. R. Hobkie, mgr.): West's Minstrels 17; good house; best minstrel show here in years. Allen's N. G. Minstrels 18; *Sweet Clover* 19.

**ATLANTON.**—**MEYER'S OPERA HOUSE** (James P. Littlejohn, lessee): A Night in Chinatown 10; pleased good house.

**SELMA.**—**ACADEMY OF MUSIC** (Long and Ross, mgr.): The Bostonians 11; capacity. *Foxy Quiller* 12; poor business; deserved no better.

**UNION SPRINGS.**—**ELIOT OPERA HOUSE** (Henry J. Rosenthal, mgr.): Dark.

## ARIZONA.

**TUCSON.**—**OPERA HOUSE** (A. V. Grossetta, mgr.): A Stranger in New York matinee 10 and A Trip Through Chinatown (same co.) 10; crowded houses; good performances. Curtis Dramatic co. 22-23.—ITEM: Open dates after Curtis Dramatic co.; nothing booked.

## ARKANSAS.

**PINE BLUFF.**—**NEW ELKS' THEATRE** (Charles Stewart, mgr.): H. C. Coffey's 9-14 (except 11); *Richard's Daughter* 15. *Cortez's* announced Alice of Old Minstrels 16. *Cortez's* Coburgians used the title-role with evidence of careful study and was well supported. W. H. Crane delighted two large audiences in his quaint character of David Harum. Martin Harvey and his English co. 16 in Dickens' masterpiece, *A Tale of Two Cities*, dramatized under the title of *The Only Way*. It was greatly enjoyed by a cultured audience. It was an exceedingly finished performance and the application was frank and genuine. Mrs. Ryan and his stock co. in popular representative balance of week, 17-21, are establishing themselves as strong favorites. Each play is finely staged and costumed and the acting far above the average popular priced co. *Mabelle Gilman* in *The Mockingbird* 22; *Eva Kendall* 24. *The Burghmaster* 25; *Ghosts* 26; *Everyman* 27, 28. **NEW GRAND OPERA HOUSE** (G. R. Bunnell, mgr.): *The Convict's Daughter* 16-18; top heavy business; the co. is a well balanced one. Her Dementer Quartette to fashionable gathering 13. Concert by Mr. Harvey and Walker's Magic Cabinet 14. **WALKER HALL** (Angus Lyons Association): Illustrated lecture 17 pleased large audience.

**ATLANTA.**—**GRAND OPERA HOUSE** (William Schweiert, mgr.): *Richard Carvel* 11; good performance; fair audience. *The Prisoner of Zenda* 13 pleased fair house. *Tant's Minstrels* 14 (local); large house. *Sweet Clover* 15; good co. and business. *Lulu Glaser* 16; *King Dodo* 17; *King Dodo* 18.

**MONMOUTH.**—**PATTEE OPERA HOUSE** (H. R. Webster, mgr.): *The Light House Robbery* 11; fair house. *Hi Henry's Minstrels* 12; crowded house; fine attraction. *Annie Oakley* 13 (cancelled). *The Heartburner* 21. *Home for Hawkins* 26 (cancelled). *Gaskill Stock* 27, 28.

**CHAMPAIGN.**—**WALKER OPERA HOUSE** (F. Hamilton, mgr.): *The Wrong Mr. Wright* 10 pleased good audience. *J. Carpenter's For Her Sake* 11; fair business. *Walker Whiteside* 17. *The Katzenjammer Kids* 19.

**PANA.**—**NEW GRAND** (J. C. Galler, mgr.): *R. J. Carpenter's For Her Sake* 10; fair house; audience delighted. *Kenney's Players* 10-21, opening in Check to large audience; *For Quiller* with Richard Golden 21; pleasing performances to good audience.

**COLUMBUS.**—**SPRINGER OPERA HOUSE** (C. P. Springer, mgr.): *Mr. Jolly of Juliet* 10; small audience; fair performance. *The Bostonians* 10; large audience; excellent performance. *Foxy Quiller* 10. *Dolly Varden* 21. *The Prisoner of Zenda* 26.

**MACON.**—**ACADEMY OF MUSIC** (J. A. Newcomb, mgr.): Andrew Robson 16 in *Richard Carvel* pleased good house. *Sweet Clover* 16; good business and performance. *The Bostonians* 17. *Foxy Quiller* 18. *Lulu Glaser* 20.

**AMERICUS.**—**GLOVER'S OPERA HOUSE** (Jones and Dudley, mgr.): *The Prisoner of Zenda* 10 to fair business. *Lulu Glaser* 17, 18 in *Light Vardon* to large business; delighted. *The Bostonians* in *Richard Carvel* with large and fashionable audience. *For Quiller* with Richard Golden 21; pleasing performances to good audience.

**ATLANTA.**—**NEW OPERA HOUSE** (H. J. Howe, mgr.): *Richard Carvel* 16; excellent performance to capacity. *Sweet Clover* 19.

**NEWNAN.**—**REESE OPERA HOUSE** (Bowman and Glover, mgr.): Season closed.

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**NOTICE:**—To Managers of Theatres and Managers of Dramatic, Stock, Musical, Vaudeville, Repertoire, Minstrel and all other Companies in the United States and Canada:

**ALL BENEFIT PERFORMANCES** for the **SANATORIUM FOR CONSUMPTIVE ACTORS AND ACTRESSES** are to be given during the **WEEK OF APRIL 19th to 25th**.

All companies booked in one night stands during that week, please communicate with the local managers and arrange for a special performance.

### NOTICE TO PLAYERS IN ALL BRANCHES OF THE PROFESSION:

All who have not yet volunteered their services, please do so AT ONCE! Send name and name of company to **ROBERT E. BELL, 516 Kittredge Bldg., Denver, Colo.**

**P. S.—Here is your chance to help the needy members of your own profession.**

In The Emerald Isle 12.—AUDITORIUM (Harry G. Sommers, mgr.); King Dramatic co. 9-14 pleased; business satisfactory. Montville Players 16; full house. Womwood 17. Ten Nights in a Barroom 20. Our Children's Sale 21.

KOKOMO.—SILEX THEATRE (C. H. Hayes, mgr.); The Princess Chic 12; good co. to capacity. The Western Girl 13; fair business. Short-Old Life 15; good house; poor attraction. A Mountain Girl 16; fair co. and business. Black Patti Troubadour 18; excellent performance; fair. Vogel's Minstrels 19. Jefferson De Andra 21. W. F. Theatre on 22-23. N. Perkins 21. At Piney Ridge 2. Over Klamas Falls 2. The Banjo and the Wall 3. Down Mobile 11.

EVANSVILLE.—GRAND (C. J. Schie, mgr.); Action 11 pleased fair house. The Convict's Daughter 12; poor house. Star Brothers 16; R. E. O. Mrs. Pepe 18. Al. H. Wilson 19. Phoenix 21. Howard 22; good house; good attraction. The Princess Chic 23; fair performances and business. The Western Girl 24. The Resurrection 25. The Devil's Auction 26. Clark's Royal Auctioneers 26. A Devil's Auction 27. Mrs. Hill Gayety co. 22. Trans-Athletic 28. City Club 2. Theodore Minstrels 12.

LOGANSPORT.—DOWLING'S OPERA HOUSE (John E. Dowling, mgr.); Adelaide Thurston at All Over Corners 12 pleased small house. Sporting Life 14 to small audience. The Flute 10-12 pleased to capacity. John W. Vogel's Minstrels 17; large business. The Western Girl 18; good house. The Devil's Auction 19; good satisfaction to good business. Black Patti Troubadour 20; good satisfaction to large business. Action 21; excellent satisfaction to good business.

ELWOOD.—KRAMER GRAND (J. A. Kramer, mgr.); The Missouri Girl 8; fair audience. John W. Vogel's Minstrels 12; satisfactory performance to good business. Elsie Minstrels (local) 13, 14; to good business. Imperial Stock co. 14-21. The Convict's Daughter.

MUNCIE.—WYSON'S GRAND OPERA HOUSE (H. S. Wyson, mgr.); The Princess Chic 12; pleased and good. At Concord 21; excellent large audience. Action 22. De Andra 23. At Piney Ridge 24. The Convict's Daughter 25. Who, What, When Minstrels 26.

BIRMINGHAM.—McGREGOR OPERA HOUSE (W. H. Levitt, mgr.); The Katschammer Kids 6 to capacity. For Her Sake 10. Ralph Blanton 17. A Convict's Daughter 21. Hickman Brothers 22. Al. H. Wilson 23. Keeping the Harvest 22. Who, What, When Minstrels 26.

LA PORTE.—HALL'S OPERA HOUSE (W. J. Hall, mgr.); A Poor Relation 8; good house; pleased. Hall's 10-12; fair business. The Princess Chic 14; fair to good business. The Hypocrite 15. Are You a Mason 20. A Royal Slave April 1.

HAMMOND.—TOWLE OPERA HOUSE (M. M. Towle, mgr.); The Suburban 15 to R. E. O. Souza 16. The Christian 22. A Royal Slave 26. Chris and Lena April 5.—HOHMAN OPERA HOUSE (Charles Hohman, mgr.); Resurrection 15 pleased poor house. Sporting Life 25.

PERU.—WEED OPERA HOUSE (F. B. Webb, mgr.); Young Brothers 12; fair business. The Silver Devil 13; good house. The Gambler's Daughter 14. A Thoroughbred Tramp 15. Down and Up 16. A Woman's Sacrifice 17. Uncle Josh Sprueth 20. A Gambler's Daughter 21.

BROCKVILLE.—OPERA HOUSE (Theodore F. Quibell, mgr.); Calvert's Electric Triumph 8. R. J. Carpenter's For Her Sake 10.—CARLISLE HALL (Carlisle Brothers, mgr.); R. H. R. Concert co. 12 pleased R. H. R. O.

UNION CITY.—UNION GRAND THEATRE (G. J. Fisher, mgr.); A Poor Relation 11; satisfaction to good business. The Night Owl 12; very poor co. Adaline, Thurston 13; large and appreciative audience. The Missouri Girl 15.

NEW CASTLE.—ALCAZAR OPERA HOUSE (B. P. Brown, mgr.); Sporting Life 12; large and pleased audience. The Princess Chic 16; large business; performance excellent. The School for Scandal 20. Witchester 21. Two Merry Tramps 22.

BUNKIRK.—TODD THEATRE (Charles W. Todd, mgr.); A Bell Boy 14; good business. The Missouri Girl 16; very satisfactory performance to fair business. Pickford from Peck's Bad Boy 15. The Silver Dancer 21. A Convict's Daughter 24.

ALEXANDRIA.—OPERA HOUSE (H. V. Ottino, mgr.); A Bell Boy 15 pleased light house. The Missouri Girl 16 satisfied large house. Black Patti Troubadour 18. Vogel's Minstrels 20. A Thoroughbred Tramp 22.

WABASH.—HARTER'S OPERA HOUSE (J. M. Harter, mgr.); At Cozy Corner 10 pleased good house. The Missouri Girl 12; packed house; the attraction. Vogel's Minstrels 16; fair performance to R. E. O.

FRANKLIN.—NEW OPERA HOUSE (L. Zenzon, mgr.); The Katschammer Kids 4; poor house. Madison Male Quartette 16. William Owen in The School for Scandal 20. E. J. Carpenter's For Her Sake April 9.

VALPARAISO.—NEW MEMORIAL OPERA HOUSE (A. F. Heimann, mgr.); The Katschammer Kids 12; good house; pleased. Resurrection 14; good house and production. Stetson's U. T. C. 26.

VINCENNES.—MCJINSEY THEATRE (Frank Green, mgr.); Down and Up 10; light house. Arizona 12; full house. Illustrated lecture on Ben Hur 14, 15, drew well. For Her Sake 22 canceled.

COLUMBUS.—CHUMP'S THEATRE (R. F. Gottschalk, mgr.); The Missouri Girl 11 pleased large audience. Show Girl 12 canceled. William Owen in The School for Scandal 24. Hans Hanson April 2.

GOSHEN.—IRWIN OPERA HOUSE (G. J. Irwin, mgr.); Grace George presented Prudy Peppy 13; top-heavy house; pleased. David Harum 20.

GARRET CITY.—WAGNER OPERA HOUSE (G. William Wagner, mgr.); Uncle Josh Sprueth 24. NEASHT.—NEASHT AND CO. 30-April 1.

HUNTINGTON.—OPERA HOUSE (Ed. Harter, mgr.); The Missouri Girl 13 pleased good house. Beyond Pardon 21.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, mgr.); Colonial Moving Pictures 17 to R. O. The Missouri Girl 21. Uncle Josh Sprueth 25.

PORTLAND.—AUDITORIUM (Andrews and Little, mgr.); The Dice of Death 11; fair business. The Flaming Arrow 12.

DECATUR.—BORSE OPERA HOUSE (G. W. Borse, prop.); The Convict's Daughter 19. The Gambler's Daughter 24. The Missouri Girl 27. The Christian 28.

DETROIT.—ARMORY OPERA HOUSE (Charles Chaffin, mgr.); A Merry Chase 15 pleased a good audience.

MONTPELIER.—GRAND OPERA HOUSE (Charles L. Smith, mgr.); Dark.

#### INDIAN TERRITORY.

CHICKASHA.—WAGNER OPERA HOUSE (H. Burt, mgr.); Olympia Opera co. in Old Faids 13.

SOUTH MCALISTER.—LANGSDALE OPERA HOUSE (E. E. Garnett, mgr.); Dark 2-7. Two Jolly Rogers 17.

#### IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (H. G. Ellsworth, mgr.); R. J. Carpenter's For Her Sake 15 pleased fair audience. Murry and Mack in A Night on Broadway 20.—ITEM: Louis Doty, one of the Indianapolis girls in "Penny from Paris," was rescued 15 while on her way to the Illinois. Her will be released 15 while on her way to the Illinois. Central station in Chicago, where she was found to be naked and thrown to the ground. Her arms were being snatched from her hands. The thief escaped with his booty, which included \$50 in money and a diamond ring.

FRANK E. FOSTER.

OTTUMWA.—NEW MARKET STREET THEATRE (G. Frank Jersey, mgr.); Murry, Comedy co. 9-14 opened to good house. Play: "The Christian, True as Steel, The Man of Mystery, A Southern Romance, Cinderella, and John Martin's Secret"; seed co.; fair business. Hunting for Hawkins 17. The Devil's Auction 18. The Devil's Auction 19. The Devil's Auction 20.—GRAND OPERA HOUSE (Dr. Lloyd T. Foster, mgr.); Dark 2-7. AUSTIN J. MUMFORD.

BURLINGTON.—GRAND OPERA HOUSE (George W. Johnson, manager); The Resurrection 10 to Angelina 12; evenly balanced on; strong performance. A Railroad Jack 14; good business; gallery pleased. Murray and Mack 15; evenly balanced on. A Man of Mystery to large and well pleased audience. Murry and Mack 20. The Western Girl 21. Santa Rosa 22. Henrietta Crozier 23. Sally in Our Alley 25. A Devil's Auction 26. VOGEL'S MINSTRELS April 4. Thomas & Francis Wilson 5.

DUBUQUE.—GRAND OPERA HOUSE (William T. Foster, mgr.); The Resurrection 10 to Angelina 12; evenly balanced on; strong performance. Howard and Dorset 13; fair house. Ernest Thompson 14. Hi Henry's Minstrels 15. A Raised Life 16. Henrietta Crozier 21. Sally in Our Alley 27. Mrs. Patrick James O'Neill 28. Vogel's Minstrels 24. Monte Carlo Girls 25.—COATES OPERA HOUSE (Frank W. Coates, mgr.); Santa Rosa 10-12 drew fairly well; fair continue 16-21.—TOOT'S AUDITORIUM (M. C. A. C., mgr.); George H. Iott Concert co. 9.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, mgr.); Mrs. Brune 12 presented Unroma 13; evenly balanced on; strong performance. The Chaperone 14-17. Delightful performances to large business. The Strollers 18. Sally in Our Alley 20. Mrs. Patrick Campbell 24.—GRAND OPERA HOUSE (William Foster, mgr.); The White Slave 12-14 pleased large business. Murry and Mack in A Night on Broadway 16-18 opened to packed house. The White Slave 21. Hunting for Hawkins 19-21. Henrietta Crozier 25. A Devil's Auction 26. Barney Gilmore 28.

DAVENPORT.—BURTH OPERA HOUSE (Chamberlain, Kindt and Co., mgr.); The Chaperone 10; best of satisfaction to good house. Jefferson De Andra 12 to fair business. Hi Henry's Minstrels 13 pleased. A Royal Slave 14; fine entertainment to small but appreciative audience. A Royal Slave 15; good attendance. The Flute 16-20 opened to packed house. The White Slave 21. Hunting for Hawkins 22. Henrietta Crozier 25. A Devil's Auction 26. Barney Gilmore 28.

MASON CITY.—PARKER'S OPERA HOUSE (A. T. Parker, mgr.); Dark 9-10. A Merry Chase 20. Was She to Blame 20. A Merry Chase April 7. Peck's Bad Boy 11.—WILSON THEATRE (C. D. Wilson and Son, mgr.); Dark 9-10. R. J. Carpenter's For Her Sake 11; audience pleased. The White Slave 12; audience pleased. The Old Mill Stream 20. Andrews Opera co. 6. A Millionaire Tramp 11. Elsie's Minstrels (local) 14. North Brookton 20-21.

CEDAR RAPIDS.—GREENFIELD OPERA HOUSE (John R. Henderson, mgr.); Captain Jinks 10 scored success; fair audience. The Chaperone 12 drew capacity. A Royal Slave 13 fair to good. The Emerald 14; good house; pleased. A Railroad Jack 17. The White Slave 19. The Convict's Daughter 20; audience pleased. Murry and Mack 21. Hi Henry's Minstrels 24. Sally in Our Alley 25. A Devil's Auction 26. Kidnapped in New York 26. Henrietta Crozier 28.

CLINTON.—ECONOMIC THEATRE (Bushy Brothers, mgr.); Creator's Band 13; fair business. Chamberlain 14-21. Play: "The Counterfeiter, Romeo's Gallery, On the Chesapeake, A Man of Mystery, The Sea of Ice, Tracy, the Bandit, and Cinderella; business good; audience pleased. Logan Dead 22. The Hippopotamus 23. Devil's Auction 24. Sally in Our Alley 25. Hi Henry's Minstrels 26.

SHOUX CITY.—GRAND OPERA HOUSE (A. B. Reali, mgr.); A Wise Woman 9 pleased fair house. A Gambler's Daughter 10; poor performance; fair house. The White Slave 11; co. pleased. Our New Minister 12 pleased fair house. Murry and Mack in A Night on Broadway 14; good business; pleased. A Devil's Auction 16. North Brothers' Comedians 27-28.

MARSHALLTOWN.—ODEON THEATRE (Samuel Parker, mgr.); The Gambler's Daughter 10; good house. The White Slave 11; co. pleased. The White Slave 12; good house; pleased. The White Slave 13; co. pleased. The White Slave 14; good business; pleased. The White Slave 15; co. pleased. The White Slave 16; co. pleased. The White Slave 17; co. pleased. The White Slave 18; co. pleased. The White Slave 19; co. pleased. The White Slave 20; co. pleased. The White Slave 21; co. pleased. The White Slave 22; co. pleased. The White Slave 23; co. pleased. The White Slave 24; co. pleased. The White Slave 25; co. pleased. The White Slave 26; co. pleased. The White Slave 27; co. pleased. The White Slave 28; co. pleased. The White Slave 29; co. pleased. The White Slave 30; co. pleased.

KEDOKUK.—OPERA HOUSE (Chamberlain, Harrington and Co., mgr.); The Christian 9; fair business. Elsie's Minstrels 11; co. pleased. The White Slave 12; good house; pleased. The White Slave 13; co. pleased. The White Slave 14; co. pleased. The White Slave 15; co. pleased. The White Slave 16; co. pleased. The White Slave 17; co. pleased. The White Slave 18; co. pleased. The White Slave 19; co. pleased. The White Slave 20; co. pleased. The White Slave 21; co. pleased. The White Slave 22; co. pleased. The White Slave 23; co. pleased. The White Slave 24; co. pleased. The White Slave 25; co. pleased. The White Slave 26; co. pleased. The White Slave 27; co. pleased. The White Slave 28; co. pleased. The White Slave 29; co. pleased. The White Slave 30; co. pleased.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, mgr.); Mrs. Brune 18 pleased fair house. The Messenger Boy 21; Blind Boone Concert co. April 6. Peck's Bad Boy 7. Was She to Blame 15. Ed Andrews Opera co. 27.

ELDORAD—WIENER OPERA HOUSE (Gilman and Kenner, mgr.); Schuman Lady Quartette 10-14; good attraction; light business. Labadie's Faust 17; seed co. and audience. Hi Henry's Minstrels 20. Kidnapped in New York 21.—ITEM: King's new house will be opened about May 15.

FARFIELD.—GRAND OPERA HOUSE (D. F. Drake, mgr.); The Christian 7; fair business; pleased. A Royal Slave 10 pleased. Hi Henry's Minstrels 10. Labadie's Faust 20. Resurrection 23. Murry and Mack 24. Devil's Lane (return) April 4.

SPENCER.—GRAND OPERA HOUSE (Ben O. Turner, mgr.); Beaux Prince Opera co. 16 in Ottolive. The Messenger Boy 21. Blind Boone Concert co. April 6. Peck's Bad Boy 7. Was She to Blame 15. Ed Andrews Opera co. 27.

CENTERVILLE.—ARMORY OPERA HOUSE (Payton and Swearingen, mgr.); Troubadour Concert co. 24 (samples K. P. Lodge). Hon. George R. Woodside 25 (lecture course). The Moonshiner's Daughter 26.

FT. MADISON.—GRINGER GRAND (Charles H. Miller, mgr.); A Woman's Sacrifice 10; fair house; light house. The Dodo 11; co. and house. Old Andrews Opera co. 27.

THURSTON.—GRANGER GRAND (Charles H. Miller, mgr.); A Woman's Sacrifice 10; fair house; light house. The Dodo 11; co. and house. Old Andrews Opera co. 27.

REPRESENTING—JAMES H. HACKETT in "THE CRISIS"—ISAAC IRVING and Special Company in "THE CRISIS"—"DON CAESAR'S RETURN"—"THE BISHOP'S MOVE" by John Oliver Hobbs and Harry Carson, Directors of James H. Hackett. "DISTRESS CALL"—HENRIETTA CROSBY in "THE SWORD OF THE KING." Director of MAURICE CAMPBELL. MRS. FISKE, Director of HARRISON GREY FISKE.

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# DATES AHEAD

*Advertisers and agents of traveling companies and other  
respondents are notified that this department closes at  
5 P.M. Friday. To insure publication in the subsequent issue  
the copy must be mailed to reach us on or before that day.*

**DRAMATIC COMPANIES**

"Like to Have a Photograph of You" brought her armful of admiration. Other good features of the evening were Roswell Browne's girls' dancing of "The Oriental Girl Ballet;" Browne's dancing of Carlson, John W. Foster shadowgraphing, the singing of "My Philippine Lady" by M. Dreyfus Kingston, and the Oriental fan ballet and German songs and dances by Daisy Deliver.

At the Columbia William Gillette in Sherlock Holmes was the attraction 8-14.

The Hasty Toity crush at Fischer's continues the worse to which this good rollicking burlesque is entitled. It's only the city ordinance preventing filling saloons in theatres that prevents Manager Friedlander packing his house audience-fashion at every performance. The week ending 15 was no exception to the obtaining and increasing pressure for seats. The big laugh of the burlesque is the singing by Bill and Mollie of "Don't Make Them Foundations Even," and the biggest laugh is the way the singers end the song, with breakdown voices does clogging and mutual knockaboutishness. The initial appearance of Olive Vall, as Daisy Ragtime, with her ever "Cherry Blossoms," accompanied by the chorus of swinging branches of cherry blossoms, was hailed with befitting notice, and the young lady already finds herself nestling close to the appreciative side of Fischer frequenters. Hasty Toity is beginning its second month. This, in view that local guidance said it would span out only two weeks, is peculiarly startling.

The second week ending 15 of Maude Odell at the Grand as the visiting star in the stock co., appearing as the Polish Countess in *The Countess Valentine*, proved a better week, commercially, than the first. The play was put on with a running vim that retained the interest capitally. Miss Odell carried her role with the skill it demanded.

Republicans were promised, 8-14, a grand production of "Tolstoy's Resurrection," by Virginia Dresser-Trotter and her co. Had to tell, promises are not always kept. It so happened in this case, the production was grand in one respect—failure. This lamentable. It was rather expensive putting the play on. Its failure, however, can be attributed to its being Tolstoyan. It was styled as "a drama by Alexander I. Frank" founded on Tolstoy's novel. That's it. It was "Resurrection" in name only. There was too much of the Frankian element about the play. This was the first time the so-called Resurrection was seen here. It is too bad the arrangement was so irksome and uninteresting. But how could it be otherwise save Tolstoy? The co. struggled with it the best it knew how; but its strug- gles were futile. The first night saw a full house, and the rest of the week saw a houseful (almost) of empty seats.

An alternation of music and opera at the Tivoli 8-15, with Macnagl directing the entire opera of Cavalleria Rusticana and music from Mascagni, Verdi City and Iris, with the overture from William Tell, 8, 11, 12, 14 (afternoon) and 15, and the Tivoli Opera Co. singing The Mikado 10, 12, 13 and 14 (night), obtained to R. E. O. by the former and large money by the latter.

ORLAND JAMES MITCHELL

♦ ♦ ♦

## ARENA.

TALLAHASSEE, FLA.—Gentry's Dog and Pony Circus (under canvas) 12.

OSCALA, FLA.—W. H. Harris Nickel Plate Shows in poor business.

MACON, GA.—W. H. Harris' Nickel Plate Shows 10, 21.

FORT SMITH, ARK.—Pluto's Dog and Pony Circus will open their season here 20.

LANCASTER, PA.—Welsh Brothers' Circus, in winter quarters here, is preparing for its sixteenth winter season. The circus is to be greatly enlarged and improved, and a large number of new animals have been added to the menagerie. It will be transported in twelve cars and the new tent will seat 4,000. The circus is under the direction of the following: M. H. Welsh, director general; John Welsh, advance manager; Clinton Norton, press representative; V. O. Woodward, special representative; Wallace W. Gilder, manager of advance car; John White, superintendent of trained animals; Harriet Swift, band master; George H. Irving, manager of side shows, and Charles Valentine, equestrian director. The season will open here April 15.

NOTES.

The Nibbles, Mons and Marie, have signed with the Joe Younger and Frank James Wild West Circus. The Marion Zouave Team will be featured with Wallace Brothers' Circus this season, under the management of E. L. Kinneman. Tom Dailey and George W. Goodhart, of this city, will join Ringling Brothers' Circus April 8; each will be in charge of an advance car.

♦ ♦ ♦

## MATTERS OF FACT.

Jamy Ames, a character woman per excellence, is engaged and open to offers owing to the closing of Nine and Nine. Miss Ames should be addressed care of this office.

Lita W. Hartin has scored in the role of Sophie in "Wapt." The play drew so well at the Curtis Theatre, Denver, Colo., week of March 9 that the engagement was extended to a second week.

Attractions visiting the South next all in a profit sight at Columbus, Miss., a town of 10,000 population with a large element of theatricals. Manager T. J. Locke, Jr., has open time in April.

The Famous Troubadours, a colored comedy organization under the management of E. W. Dale, will appear next season in a musical comedy entitled "Liberia." The company will comprise fifty-five people and will be well equipped. G. A. of the Broadway Theatre Building, is doing the work.

The oil and gas industries are booming at Chancery, giving impetus to everything in the town and vicinity. Theatricals have shared in the general boom and good attractions have been amply rewarded. W. Williams, who owns and manages the Adams Opera House, is now booking for next season.

David Leigh has achieved emphatic success in the of the Drama of Ephesus in Stuart Robson's production of "A Comedy of Errors." The company is at the Harlem Opera House this week.

Opera companies are wanted to fill summer engagements at the Saunders Opera House, Gatesville, Tex. The town has a drawing population of 30,000. Mr. and Johnson are also looking attractions for the summer.

Carrie Janson, who, as a comedienne, has starred the head of her own company and has been a leader with some of the most prominent stars, wants to leave and Summer park engagements after March 1. Her permanent address is 1816 Tremont Street, Boston, Mass.

Thomas J. Keogh, who is at the Grand Opera House, New Orleans, wants an ingenue and a heavy man for summer season in Baron Rudolph.

Idaho, a growing place of 15,000 population far Northwest, is proving a good amusement center. Manager James A. Pinney, of the Columbia Theatre, is booking a few more attractions for this summer, and is also arranging his time for 1895 and 1896.

Mr. C. Alston, who has contracted to star James Murphy, is still looking for a good play with a heart interest for this clever actor. At the Old Gold Inn in the Metropolis Theatre this week.

Illinoian, III., where J. F. Glavin is the manager, dates in April and May can still be had by prospective attractions.

Ludwig M. Stock company, headed by Louis and Fred Haffield, filled an 8, 10, 12, 14, 16, 18, 20, week at the Opera House, Johnstown, N. Y., March 9, the largest repertory business there of this season. Will have three nights open in April for a Vermont tour.

John S. Gill, who received excellent notices for performances this and last season in the title-role of "Baron Wilson," is open to offers owing to the completion of his tour. His New York address is 478 Avenue.

A. Weil, manager of the Columbia Theatricals, is the general manager of the Metropole and Mechanical Company, who build scenic and mechanical effects, and other effects necessary to a production complete. The offices of the company are located in the Kulekerbocker Theatre where estimates on productions will be furnished.

Mr. Frank H. June has had the Warrington House, Oak Park, Ill., overhauled and stocked with scenery. He wants a few attractions for April and May.

A specialty team, man and woman, to play character parts and an expert banjo player directed by J. Wesley Rosequist, Fourteenth Avenue, for The Village Postmaster for next season at the Duquesne Gardens, Pittsburgh, commencing May 25, and principals and chorus being engaged by the Garden Company. In time they have some time open for high-class attractions. The offices of the Garden are located at the Frick Building, Pittsburgh.

John Quinton, the star of "The Fatal Wedding," has received a number of offers to appear in new shows.

## TELEGRAPHIC NEWS

CHICAGO.

Many Attractions Draw Crowd of the Windy City—The Stock Companies.

(Special to The Mirror.)

CHICAGO, March 23.

We appear to be entering upon the strenuous season of things theatrical here this week, for we are confronted by Mrs. Leslie Carter, Richard Mansfield, Louis James, Frederick Ward, Harry Manning, and the Hagenbeck Trained Animal Show. Moxas, Wards and James have the first billing at it, opening at McVicker's last evening to the capacity of the large house. Waggoner and Kemper's elaborate production of *The Tempest* made a fine impression, and Mr. James and Caliban and Mr. Ward as Prospero both served him.

This evening Mr. Mansfield was welcomed back to the Grand by the usual large and enthusiastic audience, and his splendid revival of *Julius Caesar* repeated the impression it made here earlier in the season.

At the Illinois to-night Mr. Belasco and his assistants are busily engaged in "rehearsing the memory" of Mrs. Carter's *In Duty*, in order that a smooth performance may be given at the opening-to-night night. The next night has been reserved, and \$10 each is being offered for seats for the preview. The engagement is for two months.

Harry Manning was cordially welcomed at Peacock's to-night in one of the latest Fitch plays. The Hagenbeck of Gorilla, an amazing triple combination, acted by the star, Amy Ricard, Tom Whittier, J. G. Morris, and Arthur Byron, the leading men.

Davis at the Shakespeare George Ade's *Penny from Paul* entered upon its third month, and there is no sign of a falling off in the business. George Cohn and Ed. J. Connelly have worked into their new parts well and the performance opens with a dash.

John Dawson has gone on to New York, accompanied by his old college chum, Tim Crofts.

The Great Northern was packed twice yesterday by those who desired to witness a novelty in the shape of Carl Hagenbeck's Trained Animal Show. It is really a great exhibition and daily audiences are to be given.

Greatly to our regret, we are to say farewell to the Southern Theatre Stock company April 4, when it is to give its last performance. The Darrow players have afforded local theatregoers much genuine pleasure during several seasons past and will be missed. This evening the company is giving *What Happened to John and Edward Mackie*, an old favorite, making the company to play the last act.

Mr. Willard will come to Powers' after Miss Manning's engagement, presenting his new play, *The Optimist*, by Louis E. Parker. During his stay he will revive *The Convict's Love Story*.

Over at the Academy of Music this week The Hostess King is the attraction, while further south on Madison Street, at the Bijou, Kennedy's *Yankee Doodle* is the card.

On May 11, at the Grand Opera House, Light and Company's all-star revival of Romeo and Juliet will be seen, with Miss Bolton as Juliet, Mr. Miller as Romeo, Miss Ferguson as Juliette, W. H. Tracy as Friar Laurence, John C. Lillie as Tybalt, Edwin Alderson as Paris, Forrest Robinson as Mercutio, Fred C. Rains as Montague, George Clarke as Capulet, W. T. Ferguson as Peter, Edmund Bruce as Mercutio, Ade Dwyer as Lady Capulet, and Mrs. W. G. Jones as the nurse.

One day last week the mercury started for the top of the table, a robin turned up and the birds began to swell, and on that very same day it was announced that the big Singing Shows would open the season here at the Coliseum April 9. The outfit reaches here from Boston next week, and will have ten busy days of rehearsal. The spectacular production this year will be Jerusalem and the Crosses, and James Jay Kirby is already turning the midnight oil over Biblical history. This year the Singings have the famous horned horse—the one that won by a nose.

A revival that should interest the present generation of playgoers is on this week over at the New American. It is Henry J. Byron's *Our Boys*, which of late years has figured only in the amateur theater shop.

At the Alabama yesterday Managers Sullivan, Harris, and Woods presented Selma Hoffman in Theodore Kremser's new play, *For Her Children's Sake*, for the first time here.

Manager Fred Hamlin is organizing a No. 2 Wm. of Os company, and for the role of Dorothy Gale he has engaged Isabelle d'Armonde, who was seen here earlier in the season with Miss Manning.

Chicago has subscribed nearly \$200,000 for the Thomas' Orchestra, and it is now felt certain that the famous musical organization will have a permanent home here.

Edith Fawcett, the Ariel of Wards and James' *The Tempest*, is a Chicago girl who graduated from one of the local conservatories—and has lived it down.

Billy B. Van and Nellie O'Neill amused two large audiences up at the Columbus Theatre yesterday. George Totton Smith's new musical comedy, *Bohemian May Day*.

John C. Morris, here with Miss Manning at Powers', is known as "Pinkerton" at the Lamb's Club, because he never sleeps.

The old Columbus Stock company has already made a place for itself at the Thirty-first Street Theatre, and this week the bill is *Sapho*, with Anne Sutherland in the name part and Richard Butler as Jean. Frederick Hartley rejoins the company to play Flaviant. The underlined attraction is *Trilby*.

Rock and Hood-Brown's new burlesque, *Rubies* and *Spangles*, caught on heavily at the La Salle and the little house is enjoying a season of prosperity.

Soon to be seen here at the Columbus are Vance and Sullivan's *The Little Church Around the Corner*, and Janice Horrell with Rose Stahl and William Bonelli in the leading roles.

Over at the Bush Temple of Music this week the Players' Stock company is presenting a double bill—Edith's *Durgar*, with Manager Gleason as the burglar, and George Fawcett's *Her Husband's Wife*, with Grace Reals and Joseph Sullivan in the chief parts.

It will be a big week over at the People's, with May Homer as *Topsy*, Bill G. Barlow as *Uncle Tom*, and Jim Neison as *Lugore*.

The grand opera season will open at the Auditorium April 7 for eleven nights and two matinees. Fifteen operas will be sung, and the throats of the warblers are all reported in good condition at this date.

"Bixey" Hall.

BOSTON.

The Columbia Closes—Grand Opera Season On—Gossip of the Hub.

(Special to The Mirror.)

Boston, March 23.

One house has closed for the season, and that considerably earlier than ever before. The *Knick-Knack-Girl* ended the year at the Columbia 21, and now that house will remain dark until the Hubert's take possession.

The chief event in town to-night was the opening of the grand opera season at the Boston Theatre. The entire organization from the Metropolitan has come on for a fortnight here, and society will have its annual lancing. The season opened with a double bill consisting of *La Fille du Regiment*, with Sambrich, and *Pagliacci*, with Fritz Scheff and Alvarez. Later in the week Lohengrin, *Die Meistersinger*, *La Traviata*, *Il Trovatore*, *Le Prophete*, *Le Boheme* and *Die Walkure* will be given. The advance sale for the season has been large, although perhaps not quite up to the standard of some of the previous years.

John Drew had a large audience at the Hollis and the fact that this was the middle

of Lent seemed to make no difference with the interest in *The Mummy* and the *Hannibal*. Mr. Drew had a very personal victory, and then there was interest in the coming of Margaret Dale, who made a favorable impression as leading woman. Guy Standing and Lionel Barrymore were among the leaders of the company who seemed successful. The engagement is for a fortnight.

James K. Hackett is in the third and last week of his stay at the *Cricket*, and The Cricket will be succeeded by *La Gioconda*. The dramatic form of one of the most popular operas of recent years and for the first time given in Boston, *La Gioconda* will be a success in each work. There is a general opinion in the country that this is a good opportunity for the *Gioconda* to make a favorable impression. The *Gioconda* has been acclaimed as one of the great features of the season.

Lillian Lehman at the *Musical Comedy* is more than Queen at the Castle Square, and naturally challenges comparison with Mrs. Arthur, who first gave this *Musical Comedy* drama to the American stage. Her interpretation was effective in every particular and her *La Gioconda* was given with a pathos and originality that was without equal. John Craig's *Waggoner* was a worthy companion piece, and he was one of the best representations in memory that the famous actress has ever had on the Boston stage in recent years.

Charles Willard is the star of the week at the *Scandinavian*, and he appears in Alvin's *Scandinavian*, supported by the entire stock company of the house. Mr. Willard gives splendid performances to the character which the late Charles L. Davis created, and it is one of the best illustrations of rural comedy that I have seen in a long time. So long as Mr. Willard is available Dennis Thompson and the other portrayals of New England types will not need to look far for a successor. Charlotte Hunt is back in the cast after an absence of a couple of weeks due to illness.

*Saved from the Law* is the masterpiece of the week at the Grand Opera House, and it promises to have as successful a presentation here as it has ever enjoyed. Laura Hubbard heads the cast and proves herself an emotional actress of commanding ability. *The Convict's Daughter* will follow.

The *Patrol Wedding* is back in town again, this time at Music Hall. There are three prime reasons for success since Gertrude Haynes and her *Chair* *Colonial* always prove popular as vanderbilt attractions. *Savoirs de Dame* has won a Boston popularity as leading man in two short comedies, and *Cave* *Quinton* has shown her cleverness on a child action.

Henry Miller is in the second and last week of the *Witches of Helen* at the Park. This will be his last day, but on the 22d the entire company will return to Marion as guests of Hick and Hastings Davis, to sing his drama for the entertainment of his neighbors. Then at four o'clock the performers of the week will return to *Frederick Lamont*, giving an opportunity for Martin Waldron, the Boston debutante, to appear on Boston's women.

The *Little Friend* is in the closing week of the engagement of the *Musical*, and there will be two extra matinées this week to guarantee the call for additional performances. May Davenport Grayson, the daughter of William Davenport, who was ill when the company came here, and was unable to appear, has recovered and rejoined the cast to-night. Her father and mother were both at this house in the days of the old stock company.

The *Stocks* is in the final week of the run at the Majestic, and the company will not make the production here at the *Scandinavian* early which will have its run at College the opening week. On the contrary, *The Stocks* will be taken on tour and will go from here to Buffalo, and the Chicago production will be made as originally planned. Otto Schinner will follow with *Laurens*.

The *Sleeping Beauty* and the *Boat* still holds the stage of the Colonial.

Boston theatrical people were especially interested in the narrow escape from the collision of the *Phantom* and *Tentoon* on the 2nd last week. J. J. Buckley, manager of Otto Schinner, was one who had a close call, and his story of the disaster was by far the most interesting brought to Boston. J. M. Burns, of the Bijou Circus, also was a passenger upon the *Phantom*.

Isaac H. Rich was the guest of honor at a dinner given by the Boston Club last week. The occasion was given to congratulate him upon his safe return from the wreck of the *Medusa*. The attendance was especially large and the menu card bore a fine portrait of the well-known manager.

John Craig's retirement from the stock company at the *Castle Square*, where he has been the leading man for so long a time, will be a distinct loss. He has earned a great popularity and there will be more than local interest in his coming starring tour under the management of George Washington Stevens. He will appear in *Prince Karl*, and a week at the Bijou will be followed by a tour of New England.

Harriet Standish will retire from *The Stock* and from the stage after the engagement at the Majestic to become the bride of Thornton Shell of Bloomington, Ill. The young ladies of the company will give her a complimentary dinner at the Westminster 20.

Malden has attracted Bostonians recently, and several parties went out to-night to see Mrs. Le Moyne, as this was the nearest that she played here. Others went out 21 again to see Mabelle Gilman and *The Mocking Bird*.

While Ethel Barrymore was in town for her recent engagement her portrait was painted by Mrs. Houston, the mother of one of her most intimate friends in this city.

Charles J. Rich, acting manager of the Hollis, is just out after a severe illness resulting from an attack of the grip. This was the first time in years that he has been compelled to give up his work even for a day.

H. B. Warner tells me that J. K. Hackett's profits from his two companies playing *The Crisis* this season will be about \$125,000.

J. Maynard Wells has joined The Little Princess as business manager, while John J. Donnelly is transferred to Virginia Barnes' company.

There will be a decided novelty at the Bowdoin Square, for the stock company has secured a dramatization of Tolstoi's *Resurrection*, and it is now in rehearsal for immediate production.

Charles Mackay, who was so long a popular member of the stock company at the *Castle Square*, has signed to go to Denver for the summer, to appear at Elitch's Garden.

Mrs. Agnes Booth Schoeffel has gone to New York and Lakewood, N. J., with her friend, Mrs. Doris Lewis.

Anthony Hope, the novelist, was in town last week, and one evening he occupied a box at the *Transmonte* to see James K. Hackett in *The Crisis*.

Open house was observed at Dorothy Dix Hall one day last week, and the stage children living there gave interesting entertainments to the friends who came and brought gifts for this interesting and worthy institution.

E. P. Cheney, the husband of Julia Arthur, has been elected as commodore of the Boston Yacht Club. He has just returned with his wife from southern California.

Millie James and Lotta were prominent among the guests at Mrs. E. H. Crosby's at home last week. Others there were Mary Sanders, Fanny Addison Pitt, Miriam Nesbit, and Grace P. Atwell.

There was a novel performance of *Hamlet* at Union Hall last week, when the young men and women who usually play thinking parts at the *Castle Square* presented the tragedy. The Melancholy Dane was played by Bernard C. Buswell and Alexia Durand was Ophelia. One of the best impersonations was the Queen, by Isabel Colcord.

G. Cannon, the Harvard student, has returned to college, and denies that Pauline Chase, the pink pajama girl, and he were almost married, as the yellow papers declared. He says they are not even engaged.

There was great confusion in several of the theatres last week owing to the fact that Herrick's ticket agency was robbed by burglars and a large quantity of tickets for the leading houses stolen. As a result there were several cases of sold out houses, with plenty of seats available, while society people who had ordered tickets in advance found themselves in an awkward di-

lemma. Late in the week a few names, John Lynch was among them, had to be added to the *Grand*.

Charles T. Atkinson, has had a brilliant bankruptcy, with a net worth of \$12,500,000. At present, the debts were the city of Boston, \$17,000; the rest of the old Pacific Hotel, \$100,000; the *Alhambra*, \$12,000; Edward E. Harkness, \$10,000; William Morris, \$1000; Charles Froehling, \$1000; George H. Nichols, \$1000; Lydia Wyman, \$1000. The aggregate amount of losses are on the list, one claim going as high as \$5000.

JAY BREWER.

## PHILADELPHIA.

The Week's Changes—The Stock Companies—Gossip of the Quaker City.

(Special to The Mirror.)

PHILADELPHIA, March 23.

This is a week of novelties, with a change of Mill at every theatre in this city except one. These stars, Miss Langtry, Virginia Harwood, and Alice Fisher, all appeal to the same class of patronage. The London season continues to attract.

James K. Hackett will play his second engagement in this city beginning March 23 for five nights and one matinee at the Academy of Music. This will be his initial appearance here under the banner of the Independent Booking Agency.

The highly successful problem play, *Irre*, with Virginia Harwood, received its first local representation to-night at the Broad Street Theatre.

Miss Langtry and her English company opened to-night for a week's engagement at the Contract Street Opera House, appearing in *The Crossways*, at the programme for three nights, with Miss Langtry and Alice Fisher for balance of week. The opening is only fair. A Chinese Harem will follow March 26 for two weeks. The Mask and Wig Club of the University of Pennsylvania will appear April 11.

When Johnny Come Marching Home is in its second week at the Chestnut Street Theatre. The martial music has a swing that pleases the patrons and leaves fair returns for the four weeks' term.

At the Garrick Theatre Alice Fisher made her first appearance to-night as a star in the farcical comedy.

Mrs. Jack, which constitutes the programme for week. The supporting company gives an excellent performance that is highly appreciated by a medium sized audience. Miss Alice (her second engagement this season) March 30.

David Warfield in *The Auctioneer* inaugurated a two week's engagement at the Walnut Street Theatre this evening to a large audience and received a warm and well deserved welcome. The company is excellent, with many popular favorites.

The Auditorium packed to the doors with Louis Mann and a big company under the management of Weber and Fields as the card for the week, with All on Account of Miss Eliza, with Olive May as Eliza. The advance sales guarantee an enormous week. Star and Savile, managers of the Auditorium, have made their theatre one of the most profitable in the Quaker City, and for the season of 1902-03 will provide all the bookings for the Grand Opera House. Hawley's Minstrels will come to the Auditorium March 30.

Burton Holmes in illustrated lectures appears at the Academy of Music to-night, as also next Monday evening, March 31.

The *Sign of the Cross* holds the week at the Park Theatre, but the company is of an entirely different calibre from last season. Fred G. Burger and R. G. Crosson have purchased the scenery and rights on the strength of its original success and carried it on the road. *Pony Grand* March 30. Bookings for April are Keller, magician, and *The Burgomaster*.

Hilton and Sergeant Alton with their comic opera productions at the Grand Opera House are meeting with great success, and they certainly deserve the large patronage and warm welcome accorded them in the production of *The Serenade*. To-night Bob Roy opens with the original scenery and costumes and with a cast that does credit to the liberal management. Eleanor Gould sang *Yvonne* in *The Serenade* last week up to the Thursday matinee, when she retired to give her voice a rest for her arduous role in *Bob Roy*. May Wentworth, who sang the role with the Bostonians two years ago, without any rehearsal, sang the part in the evening and for the rest of the week with much applause, although the programme awarded the role to Eleanor Gould

ly after the close of this season. She will be surrounded by relatives and friends and will return in time for next season's work.

Colonel Henry W. Savage, the manager of "A Country Girl," has many friends in this city from whom he received considerable attention last week. Mr. Norris made a very favorable impression in his work.

Manager James L. Moran on Thursday afternoon last held the cornerstone of his new theatre, the Maryland, which is in course of construction on Franklin Street between Butw and Howell streets. Numerous articles were deposited in the copper box in the interior of the cornerstone, among other things programmes of Mr. Moran's various theatres, coins and a silver plate containing an engraved inscription of the date, names of the architect, contractor, etc., together with the names of the various theatres owned and controlled by Manager Moran.

On Monday, April 6, the contents of the Auditorium Music Hall will be offered for sale at public auction preparatory to tearing down this building for the erection of a new theatre. It is estimated that the goods to be sold are worth \$50,000.

#### ST. LOUIS.

**Francis Wilson—Walker Whiteside—Checkers—News Jottings.**

(Special to *The Mirror*.)

St. Louis, March 23.

Francis Wilson, who has not been here for two months, returned to the Olympic to-night in *The Tocsin*. Among those who gave the star splendid support is song and fun were: Joseph Coyle, Christie McDonald, Melville Ellis, William Broderick, Carolyn Gordon, William Blakely, Miriam Lawrence, Clara Belle Jerome, and Nora O'Neil.

Walker Whiteside came to the Century last night with Richard H. W. D. Cave, the popular treasurer of the Century, was tendered a benefit to-night, and in consequence there was a packed house, notwithstanding the fact that the wonderful syndicate booking agency again switched the attraction on him after he had announced Grace George and sold many tickets. Miss George opens to-night in New York instead of St. Louis, and yet those gentlemen out West who get their names printed on the programmes as managers (and that is about all they do get) take any old attraction that comes along from Alton, Belleville, Granite City and other large theatrical centres, and put them on for a week and then pay the Trust persons a large percentage of the gross profits of their houses for this magnificent favor. The hypnotic influence of these Trust leaders is truly amazing. Andrew Mack follows.

When *Bauers Comes to Town* is the Grand attraction this week. It is a bright, sparkling musical comedy of much merit. The large houses Sunday afternoon and night were much delighted with such clever entertainers as Charles Stanley, Mayme Gehres, Adlyn Hall, John Ford, Josephine Bert, Albert Baker, William Monroe, Edna Dorman, Bertha Dowling, Violet Staley, Lillian Lloyd, Vienna Hawkins, Jessie Crane, and Kitty Hawking. Richard Golden in *Foxy Quiller* on demand.

Sketches of a Great City, a production replete with comedy, sentiment and pathos, is the Imperial Bill. In the cast are: Corwin Lustre, Louis L. Beaman, John Holland, William Kold, Irvin R. Walton, Tom Flynn, Herman Steinman, S. Herman, Maude Sheridan, Annie Allison, Cordelia Robertson. Next week, Rebecca Warren in *East Lynne*.

A Montana Outlaw is at Havlin's. The celebrated Bands Rossa returned to the Odeon yesterday afternoon and will give six concerts. This band made a big hit here last season, and as band music seems to be the craze in St. Louis just now, Sorrentino will no doubt play to big business.

Guy Lindsey and his pupils will produce the old Kandal success, *The Ironmaster*, at the Germania Theatre March 24.

Princess De La Warr and her group of trained lions, Pauline De Vere and her panthers, and the boxing kangaroo give an interesting performance at the Zoo this week.

George C. Warren, assistant business manager of McVicker's Theatre, Chicago, was in town Wednesday and looked over Checkers at the Century in the afternoon.

Kirk La Shelle was in this city the first of the week looking after the proper launching of Checkers, which, while not an unqualified artistic success, will, I think, meet with popular favor. It is a novelty in some respects and has many bright lines.

J. A. NORTON.

#### CINCINNATI.

**Willard's Success—The Princess Chic—Items of Interest.**

(Special to *The Mirror*.)

CINCINNATI, March 23.

E. S. Willard began a week's engagement at the Grand to-night, presenting for the first time here his new play, *The Optimist*. The star had a most enthusiastic welcome, and the play also met with approval. The Professor's Love Story, David Garrick, The Middleman, Tom Pinch, and The Cardinal will all be performed during the week. William Faversham follows. The Rogers Brothers April 6.

One of the most pleasing novelties of the week is *The Princess Chic*, which had never been seen here until yesterday. It attracted two of the largest houses of the season at the Walnut and was voted a tremendous success. Joseph C. Miron, Vera Michelena, and Edna Floyd were especial favorites.

Johannaeusser was the bill at the German Theatre last night, and the company repeated the hit of last season.

The Neill company began the second week of its season at the Pike last evening, presenting *The Red Knight*, another novelty here which proved extremely pleasing. James Neill, Edythe Chapman, Donald Bowes, Lillian Andrews, and Mary Elizabeth Forbes were excellent in the leading roles.

The plans for the brief season of grand opera at Music Hall in April are well advanced. Three performances will be given 20, 21, 22.

The Brothers Byrne in Eight Bells appeared yesterday at Heuck's. The play was as well received as of yore.

Rebecca Warren is the star at the Lyceum this week and is presenting the ever popular East Lynne to crowded houses.

It is announced that Selma Hoffman's annual Spring season at Heuck's will begin May 2.

Music Hall was filled to-night with the local girls and their friends, the occasion being their annual minstrel show. Local talent largely predominated and the entertainment was most satisfactory.

H. A. SURTON.

#### A PRINCE OF PILSEN PERPLEXITY.

Colonel Henry W. Savage and the members of his managerial staff are in a quandary over the selection of a young woman to represent New York in the "Song of the Cities" in *The Prince of Pilzen*. The present representative, though of charming face and figure, is not regarded by the majority of New Yorkers as distinctly a New York type. The composite managerial mind is therefore trying to determine what the typical New York girl is like. Colonel Savage holds that a tall, fair, "Gibson" girl would best represent the metropolis. Mr. Kingsbury protests that the representative should be a blonde of moderate height. Mr. Peters, the press agent of the company, has quite another idea. In consequence the managerial staff has given up the problem and is going to leave it to the public. Mr. Peters declared yesterday that he will put the matter to vote, and thus get a definite idea of the sort of girl that New Yorkers consider typical of the town. And when the opinions are all in the managerial staff promises to find a girl to answer the popular description.

Albert Andrus, Prince Nekhodoff in Resurrection.\*\*

#### CLARK J. WHITNEY DEAD.

Clark J. Whitney, one of the oldest theatrical managers in America and the father of P. C. Whitney, died at the home of his son in New York city on March 21, after an illness of only a few days with pneumonia. He had come to New York from his home in Detroit several weeks ago on a business visit, and while here he contracted the malady that brought about his death.

For half a century Mr. Whitney was a prominent figure in American theatrical circles. He was interested in playhouses in Detroit, Toledo, Buffalo, Ottawa, Toronto, London, Kingston, and Hamilton, and he owned a share in his son's various companies. He was regarded as an able, progressive, daring manager and a most capable business man.

Mr. Whitney was born at Troy, Mich., in 1832. He entered the theatrical business soon after reaching his majority, and early proved himself to be the possessor of uncommon executive ability. In 1875 he built a handsome theatre in Detroit, and managed it successfully for ten years. When that playhouse was demolished to make room for the post office building he erected a new theatre in Woodward Street. He reconstructed the Detroit Opera House and was its owner and manager for many years. He was also a large owner of real estate in Detroit and was interested in a music publishing house.

About a year ago Mr. Whitney gave up active work to a considerable extent, but he continued to exercise authority in his various enterprises. He was the foremost manager in Detroit since almost the beginning of its dramatic history, and as a citizen he was very highly esteemed by his fellow-townsmen.

#### CONSUMPTIVES' HOME BENEFITS.

Robert E. Bell and his associates in the project for establishing a Sanatorium for Consumptive Actors and Artists, have decided upon the week of April 10-25 as "Sanatorium Week." During that week benefit performances in aid of the movement will be given in many of the principal cities and towns of the country. Every company playing in the United States is requested to give one special performance in that week for the splendid charity.

The Executive Committee in charge of the affairs of the Sanatorium consists of the Rev. Walter H. Bentley, Aunt Louisa Eldridge, Albert Boris, Charles Bernstein, Charles Warrell, of San Francisco, and Peter McCourt, of Denver. More than one hundred managers have already offered the use of their theatres for the Sanatorium benefits. All communications in regard to these performances should be sent to Robert E. Bell, 516 Kittredge Building, Denver, Col.

#### THE ELKS AND CLARA MORRIS.

The New York Lodge of the Elks, at a meeting held last Sunday, voted to give to Clara Morris, upon the occasion of the coming benefit performance in her aid, the sum of two hundred dollars as a present from the lodge, as an evidence of their appreciation of her art and her many kindnesses to the order in the past.

#### SAID TO THE MIRROR.

DAVID MANLEY, Boston: "In the Questions Answered department of the issue of March 21 you stated, in giving the cast of *Mildred Holland's The Lily and the Prince*, that I was playing the part of Cleon. I was with Miss Holland and her company until the latter part of January, when I left to enter vaudeville with Henry Alexander."

JAMES HORNE: "I see by *The Mirror* of last week that James Horne complains of one James Horne using his name in vaudeville. I wish to state that I have been in both vaudeville and dramatic work and expect to continue. I shall continue to use my name, as it is the one given me at my birth and I don't think any one has a better right to it than I have, as I am also an original."

COLONEL T. ALLSTON BROWN: "In a late issue of *The Mirror* you stated that J. P. Cathcart was survived by one sister, who married George Darrell. Franny Cathcart is not living. She died in Australia in March, 1888. She had been the wife of Robert Heir. Her last appearance on the stage was late in 1879 in New Zealand. She was born Aug. 8, 1833."

JOHN W. HART, manager Kensington Theatre, Philadelphia: "The note in *The Mirror* that the business of the McGill and Shipman company at the Kensington was only fair, was erroneous. We have been doing excellent business all season—better than when we played burlesque companies last season and formerly. Our new policy has been a decided success. The McGill-Shipman company was the first to play two consecutive weeks, and its success was so pronounced that we booked it for three weeks next season."

FREDERICK PAULING: "My attention has been called to an item in *The Mirror* of March 24 to the effect that Ben Johnston had received an offer to play Cassius during Mr. Mansfield's Western tour in *Julius Caesar*. I am at present playing Cassius in Mr. Mansfield's production of *Julius Caesar* and am to continue playing the part until the close of Mr. Mansfield's season. I am informed by my management that the gentleman mentioned in the paragraph in *The Mirror* was approached by them in January last, before I was negotiated with, and that there has been no desire or intention to make a change in the casting of the part since I joined the company on January 20 last."

T. H. WINNETT: "The Keystone Dramatic company is pirating *The Moonshiners*, presenting the piece under the title, *Heart of the Mountain*."

#### COMPANIES CLOSING.

Saved from the Sea on March 28.  
The Lost in the Desert company on March 14.  
Foxy Grandpa on April 25.

Hearts Adrift on March 21.

The Elsie DeTourney company is said to have stranded at Morrison, Ill., recently.

A Thoroughbred Tramp company will close a thirty-four weeks' session at Johnstown, Pa., on March 28 and will open its next season on April 16.

Annie Ardeck brought her tour in Mademoiselle Louise to a close recently, owing to her own illness and that of several of the members of her company. Miss Ardeck will make a sea voyage to recuperate.

L. D. Mandell closed his production of *Maud Muller* on March 29 at Hanover, Pa., after a successful season. During the summer changes will be made in the piece, which will again open next October.

John M. Hickey and William Warmington's company, presenting *Dennison Thompson's Two Sisters*, will close at Allentown, Pa., on March 2, after a season of forty-two weeks. The play will next season be under the same management.

Night Owls Burlesquers, at Gas City, Ind., March 14.

Benjamin B. Vernon, late of the Richard Mansfield company, will close his stock company on May 2 after a successful season of thirty-one weeks, and on May 18 will open the fourth summer season of Vernon's Vaudevilles.

A Fight for Millions will close a season of thirty weeks at the Van Curier Opera House, Schenectady, on March 28. It will begin its next season early in August.

Beyond Pardon, on April 11.

Mrs. Patrick Campbell, on May 22.

Captain Jinks, on March 28.

#### AGAINST TICKET SPECULATORS.

Justice Trux in the Supreme Court last week dismissed the action brought by William H. Collister against Al Hayman. Collister asked for a permanent injunction to restrain Hayman from interfering with speculators. The court had previously refused an application for a temporary injunction.

#### PROFESSIONAL DOINGS.



The Heart of Chicago company so that she may have a week's rest before opening a Summer season with the stock company at Eclipse Park, St. Louis.

Wedgewood Nowell has been released from the Girard Avenue Theatre company, Philadelphia, for this week in order that he can assume the role of Aquila in *A Fool's Revenge* at Forepaugh's Theatre.

Little Lord Fauntleroy will be revived at matinee at the Casino, beginning on April 12. Performances will be on every weekday afternoon except Wednesday and Saturday, when they will occur in the morning. Vivian Martin, a twenty-year-old actress, will play the title-role and the support will include Dorothy Bassett and Charlotte Heron.

Ertha Williams (Mrs. Arthur C. Astor) will continue next season in the star role of *At the Old Cross Roads*, that of Europa, the octogenarian. She is also the stage director for Marion's Alton. At the termination of next season Miss Williams will retire from the stage and confine herself to the staging of plays Mr. Astor sends on the road.

Charles A. Miller and Ella Hickok, of the Hanson Superette company, were married on March 16 at Monroe, Mich.

W. D. Timkham, G. Ed. Naftzger, Eddie Hunter, and Little Vivian Naftzger closed with the Evans Lycceum company at Cuba, Ill., on March 12. The company is also reported to have closed at that place.

The Village Postmaster will close at Providence, R. I., March 28.

One familiar with the case says to *The Mirror*: "Justice Leavitt's recent decision in the Watanna-Balanco case, holding that the order for the arrest of the author was obtained on faulty grounds, does not mean, as has been published, that Miss Watanna denied her charges of plagiarism against Balanco, but that her counsel contended that Balanco had no right to an order of arrest, since he failed to prove publication. In other words, the papers upon which his order was obtained did not prove sufficient cause for the obtaining of such order. Miss Watanna did not appear in court and made no statement to the court."

Weber and Fields on Thursday signed a contract with Ben Teal whereby the latter becomes their stage-manager for five years.

Adelaide Thurston, who is starring in *At Cabin Corners*, while playing at Beloit, Wis., suffered an attack of paralysis in the right arm and hand, induced, according to Clinton Willcock, by post-performance receptions at which Miss Thurston has been accustomed to shake hands with hundreds of people.

Wadsworth Harris, of the James and Wards company, on March 12 gave a complimentary recital before the students of the University of Minnesota at Minneapolis. The recital comprised scenes from *Henry VIII*, *Much Ado About Nothing*, and *As You Like It*. A scene from *'Quo Vadis'*, "*The Advance*," a Bret Harte selection, and *Kipling's "Recessional"* were also read. At the close of the recital Mr. Harris was entertained at luncheon by Dean and Mrs. Pattee.

Judge McCall, in the Supreme Court last Friday, appointed A. L. Brangler, of Kiev and Bialystok, as receiver for the Pan-American Amusement company. He is required to give a bond of \$25,000.

Verner Clarges suffered a severe attack of grip last week and was obliged to retire temporarily from his place in the Proctor Stock company at the Fifth Avenue Theatre. He has now recovered and this week appears as Walborg in *A Coat of Many Colors*.

Sylvester Maguire has assumed the business-management of Daniel V. Arthur's enterprise.

Herman A. Shelden wishes his friends to know that he is in Phoenix, Ariz., and not in California, as was recently stated. He adds that his health has been marvelously benefited by the rest and climate.

In order that she may return to her profession as a stage dancer Blanche Palmer, who is at her home in Chicago, will submit to an operation without which the resumption of her dancing would, physicians declare, prove fatal to her. Miss Palmer has been delicate since she was shot, as alleged, by her friend Eddie Barrett.

Arthur N. Johns, who for the past four years has been the treasurer of the Howard Opera House at Burlington, Vt., has purchased a half interest in the Graham Specialty company and is now acting as manager and treasurer with that organization.

Mrs. Horace McClure, of Seattle, Wash., last week made her professional debut in that city, appearing with Harry Corson Clark in *One Touch of Nature*. Mrs. McClure, besides being prominent in society, is a reader of pretensions and hitherto has been dramatic critic for the *Post-Intelligencer* of that city.

In the Supreme Court at Boston recently A. Q. Scammon brought a bill in equity against C. Riley seeking a specific performance of a contract under which he was to produce *The Burglar* at the Marlboro Opera House on March 17, and to restrain Riley from letting the house to any one else for that day. It seems that a contract was subsequently made to let *Pony Grandpa* and thus Scammon brought the bill, which is the first of its kind to come up in the Massachusetts courts. Subsequently, however, the parties reached an agreement.

When the temporary disability of Helen Hale, of Peggy from Paris, opened an opportunity for Florence Willard, the latter assumed the role of Lily Ann Lynch, and has shown herself capable.

If the Duchess of Devonshire, Mrs. Charles A. Doremus' play in which Adelaide Fitzwilliam will soon inaugurate her

# THE NEW-YORK DRAMATIC MIRROR



[ESTABLISHED JAN. 4, 1884]

The Organ of the American Theatrical Profession.

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## TRUTH.

Rochester Democrat and Chronicle.

**THE MIRROR'S ABILITY, INDEPENDENCE AND FEARLESSNESS HAVE WON FOR IT PUBLIC AND PROFESSIONAL CONFIDENCE AND SUPPORT THAT HAVE ENABLED IT TO REGARD WITH INDIFFERENCE THE HOSTILITY OF FORCES BEFORE WHICH ALL THEATREDOM TREMBLES. THE TRUST STARTED OUT ONCE TO SMASH THE MIRROR AND SUCCEEDED ONLY IN MAKING ITSELF RIDICULOUS. THE MIRROR WILL BE FLOURISHING WHEN THE THEATRICAL TRUST IS DEAD AND FORGOTTEN, "UNSEEN, UNHONORED AND UNKNOWN."**

## WARNING IN TIME.

Since THE MIRROR recently warned one-night stand managers against entering into any entangling alliance with the Theatrical Trust that would seriously affect their business interests, the Trust has redoubled its efforts to draw managers of theatres in the smaller cities into its net. All sorts of promises, it is said, are made by the Trust to managers of theatres that will listen to "argument" in a desperate attempt to tie up houses in the Trust interest and solely for Trust purposes; but the wiser managers have held aloof and continue to do their own business in their own way—a very safe plan to pursue.

It does not require an unusually alert intelligence to see the reasons why one-night stand managers who insist on retaining control of their theatres are wise, and why managers who turn over their theatres to the Trust to the extent of control of the bookings are worse than unwise.

By far the greater number of one-night stands the country over are conducted on independent lines. There can be no prosperity for a theatre in a one-night city except on independent lines, for the manager of such a theatre must get bookings wherever he can, and from all sources. Moreover, the manager of a one-night stand theatre must himself always see about filling his time, and he must make contracts for that purpose with independent attractions, with popular-price attractions, with repertoire managers, and in fact with all classes of traveling attractions.

To the same end, he must play what Trust attractions he can get. Not that the Trust will play any of the attractions it books in the one-night stand theatre because of the Trust's affection for the one-night stand manager, for the Trust has no particular affection for any theatre manager. The Trust uses all theatre managers that it can use for its own purpose, and it occasionally books an attraction in the one-night stand as a matter of convenience and to simplify a tour, as the independent attractions so book. And this convenience multiplied in bookings of many attractions results in the continuous and predictable business of the one-night stand manager, who will play all the various attractions that he now plays, including Trust bookings, if he keeps out of entanglements, but who will lose many of his better paying and more desirable attractions—namely, those that are independent of the Trust—the moment he gives the Trust control of his theatre.

Managers who may be inclined to listen to Trust promises made in order that the Trust may carry out its peculiar plans should calculate as to just what measure the Trust has heretofore had in the form of bookings in the business of their theatres. This measure will be found to have been small, and one-night stand managers cannot depend in the future on a greater measure of business from the Trust than they have had in the past, whereas if they tie up their theatres with the Trust they surely will lose a large measure of very desirable business in the bookings of the independent attractions that they may rely upon in other circumstances.

Beyond the purely business aspect of this matter, as THE MIRROR has pointed out heretofore, there is another feature of it that should appeal to all one-night stand managers who wish to preserve their managerial dignity. This feature is the control of their own theatres to the end that they may give their patrons certain attractions that their patrons want, and that in turn yield them a good profit. To tie up with the Trust is to so restrict managers that at the order of the Trust they may not book these desirable attractions. And to put himself in such a position the one-night stand manager becomes only a manager in name and a mere dummy or figurehead.

## AGAIN POSTPONED.

It is about five years—is it not?—since CHARLES FROHMAN first titillated expectation by the announcement that "next season" he would "present" WILLIAM GILLETTE in the role of Hamlet.

The public was ready. And it is reasonable to presume that Mr. GILLETTE was anxious to please his manager, who so skillfully cuts out work for him, and don the traditional habiliments of woe. All around, the prospects were promising.

But a year later—it was four years ago, was it not?—CHARLES FROHMAN announced that Mr. GILLETTE's appearance as Hamlet had been postponed for a season. The public was disappointed. There is no knowing how the postponement affected Mr. GILLETTE, but it was noted that the work set to his hand to do in the meantime was performed gracefully and effectively, if not with more than this actor's usual enthusiasm. And while the public was disappointed, it waited with an alert expectancy that "next season" would see something really worth while.

The next announcement by CHARLES FROHMAN, following occasionally imparted information that work was doing on Mr. GILLETTE's plan to play Hamlet—made three years ago, was it not?—was to the effect that owing to some circumstance not remembered Mr. GILLETTE would not appear as Hamlet until "next season." The disappointment that the public and the press now felt was poignant, but it was tempered finally by other announcements by CHARLES FROHMAN intended to lend plausibility to an expectation that would not again be disappointed.

Time rolled around—it does not even wait for CHARLES FROHMAN—and there was an unhappy lack of news preliminary to Mr. GILLETTE's appearance as Hamlet. Finally—this was two years ago, was it not?—CHARLES FROHMAN announced with all the dignity that pertains to an original proposition of moment that "next season" Mr. GILLETTE would be seen as Hamlet. The public remembered, and slumbering anticipation was awakened again.

Time did not bring fruition to hopes. There were announcements by CHARLES FROHMAN that tended to keep expectation alert, but again it slumbered. It was awakened again last year, when CHARLES FROHMAN declared that "next season" Mr. GILLETTE would be seen as Hamlet. That meant that Mr. GILLETTE would be seen as Hamlet this season. This season

has progressed far. Since it will expire, the public that yet has not seen Mr. GILLETTE as Hamlet—whether it will not see Mr. GILLETTE as Hamlet—not even "next season." CHARLES FROHMAN now announces that next season he will "present" Mr. GILLETTE in another play. But the long herald who may have shrouded the abounding hope may take new heart in the previous, for CHARLES FROHMAN says that "after" Mr. GILLETTE is gone in the new play he will appear as Hamlet.

## AMATEUR NOTES.

The members of the Tolman Circus Club of Worcester, Mass., on the evening of March 1, presented an original musical comedy, "Circus," by Charles J. Tracy, at 8 P.M. W. H. Richard, H. Hamer, W. J. McNamee and others assisted in the production, which was a most gratifying success.

The University Dramatic Society of Notre Dame, Ind., last week produced "Elizabeth" under the direction of Frederick Henry Dickson, dramatic director of the Chicago Auditorium, Conservatory of Music and also professor of elocution at Notre Dame. Twenty-five students were in the cast.

At the Educational Alliance Parish is being celebrated by the presentation of a play written especially for the occasion by Mrs. Jessie Johnson and given by children. The name of the place is *A Maid of Pontia*.

A cast composed of young men and women workers of the College Settlement in Washington Street on Friday evening presented *A Midsummer Night's Dream* in the Harvard College Theatre. Fifty-two persons were in the cast.

W. A. Douglas, assisted by John Rose and Clara Rose, accompanist, presented a home talent amateur show for the benefit of the Retail Clerks' Union No. 605, of Rochester, N. Y., on March 17. A packed house attended and was well pleased.

Josephine McGillicutty will stage a production of *Because She Loved Him So*, with an amateur cast, at the Appleton Theatre, Appleton, Wis., on March 26. Miss McGillicutty will play the leading role herself and the piece will visit all the principal cities near here.

The Boys' High School Dramatic Society will present *A Glimpse of Paradise* at the Brooklyn Academy of Music on May 6. It will be the fourth play that the boys have presented.

The freshman class of Barnard College will to-night present Anthony Hope's *The Adventures of Lady Ursula*. The production will be the most elaborate that a first year class has ever attempted.

## NEW THEATRES AND IMPROVEMENTS.

The Moran Grand Opera House, at Sharon, Pa., which was destroyed by fire on the morning of Oct. 31, will reopen on March 18 with Harris Lewis in *A Poor Relation*. The new house was built on the former site and is practically built after the same plan, with the exception of a few changes.

Work is progressing rapidly on the new theatre being built at Pointe du Lac Springs, a suburb of Atlanta, Ga. The Pointe du Lac Amusement Company, of which J. C. Rossman is President and William Sharp manager of amusements, have let contracts for numerous attractions, to be ready about June 1. Nothing but high-class amusements will be seen at this new resort. John Wells is also interested in this enterprise, and with him in Hugh Cardinals.

St. Peter, Minn., whose Opera House was recently destroyed by fire, is to have a new theatre, to be erected at a cost of \$25,000 by Eugene Brothers, brewers, of that city.

Manager Sidney H. Weist, of San Antonio, has leased the Grand Theatre at Waco, Texas, for two years. This lease calls for improvements on a large scale and the entire interior of the building is to be torn out and the whole interior will be utilized for a ground floor theatre with first balcony and gallery, with a seating capacity of 1,200. The stage is to be enlarged and remodeled, a steam heat and electric light plant will be put in. The house will be completed by Sept. 1.

Lothrop and Tolson, proprietors of the Union Hill Theatre, Gloucester, Mass., expect to commence building their new theatre in Newburyport, Mass., about April 1. The theatre will be up-to-date and will cost about \$30,000.

Report comes from Des Moines, Iowa, that C. F. Blount, of that city, will shortly build a new theatre on the river front, to cost about \$200,000.

## AMONG THE DRAMATISTS.

Frederick H. Wilson has just completed a play for Little Irene Myers, entitled *On the Banks of the Rhine*.

Elmer Grandin has completed a new four-act drama which he has named *When Her Soul Speaks*.

Edgar Allen Woolf, the librettist of *The Minister's Wife*, an original operetta which the students of Columbia University will next week present at the Carnegie Lyceum, is a graduate of the college and a member of the Murray Hill Stock company.

Arthur K. Pearson has just completed and copyrighted a new four-act melodrama of New York life, entitled *Tim, the Wharf Rat*.

Ernest Lanson has completed a melodrama of Western life, which he has named *Found in the Rockies*.

Henry Cole Rice, a young school teacher of Louisville, is writing for E. H. Sothern's approach a play entitled *David and Goliath*.

Charles Bradley, business-manager of The Bostonians, last week read to Robert Edeson and his manager, Henry B. Harris, the new play that he has written for Mr. Edeson. Mr. Bradley is also putting the finishing touches upon the revision of his English play, *Mistrusting*, which will be produced in London at the beginning of next season.

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## THE USHER



Martin Harvey and his company are to sail for England on the *Ondine* to-morrow. Mr. Harvey's first tour in this country has received the highest appreciation from the most intelligent playgoers for his fine art and unusual abilities.

Indeed, it would be only a fine artist who could overcome the many disadvantages under which he has labored. In the first place, he was handicapped by poor management. Men who are versed in exploiting big shows are not qualified by experience, or taste or anything else to handle an actor of Mr. Harvey's quality. Furthermore, his management stupidly brought him over in an old play that had been worn out in the first-class theatres and had been given at cheap prices by most of the stock companies.

In spite of these handicaps Mr. Harvey has laid a permanent foundation for the popularity and prosperity that he will undoubtedly win under happier circumstances in the future.

•

Not long ago the Trust announced in the newspapers, apropos of the news that The Independent Booking Agency had secured a number of new theatres, that "the Syndicate if it secured control of a hundred new theatres would not consider the fact of sufficient importance to warrant communicating it to the public."

In this connection it is interesting to note the efforts of persons connected with the Trust to secure widespread newspaper publicity for the fact that it has recently acquired "seven of the principal theatres in Pennsylvania," including houses in Pottsville, Lebanon, Norristown, Shenandoah and Carlisle.

The importance of these acquisitions is so palpably impressive that the inconsistency of the Trust in gleefully giving prominence to the fact can readily be understood.

•

The Philadelphia *Inquirer* is making an enthusiastic effort to procure a big benefit performance for Madame Januszek in order to place her beyond the reach of want for the rest of her days. The *Inquirer* is sending an appeal to the various members of the profession in behalf of this object, and it is to be hoped that its efforts will be heartily seconded.

•

E. D. Stair was a lifelong friend of the late C. J. Whitney. On Sunday Mr. Stair, with the Whitney family, accompanied the remains of the veteran manager from this city to Detroit. Mr. Whitney was a vigorous old man, and he made a brave fight against the attack of pneumonia that proved fatal. But his advanced age was against him. Mr. Whitney was interested with Mr. Stair in several properties, including the Star Theatre in Buffalo.

•

Messrs. Weber and Fields have secured a strong play by a prominent American author for Charles Richman's starring tour next season. It affords opportunities for an elaborate production and they will take full advantage of them. It is likely that Messrs. Weber and Fields, in addition to Mr. Richman, William Collier and Louis Mann, will have another attraction under their management next season.

•

Colonel Henry W. Savage is to sail for England this week bent on pleasure and business. He expects to visit England, France and Italy. He will be absent six weeks or two months.

•

A news item in connection with a theatrical litigation the other day was headed in the Times "A. L. Erlanger a Receiver." That has been his specialty ever since the Theatrical Trust was organized.

•

The Rochester Post-Express, referring to the recent withdrawal of "Robert Emmet" and the closing of Brandon Tynan's starring tour, says:

A strange sidelight has been thrown upon the murky shadows of New York theatrical affairs by the sudden closing of Robert Emmet, a clever and interesting Irish drama, written and acted by Brandon Tynan. The play scored successfully in New York last summer and since then has been touring the country to houses that averaged, it is said, \$4,500 a week. Tynan himself made a personal hit and was received with the delight and applause that his ability and merit justified. Suddenly came the announcement that the production had been "withdrawn." The only explanation made by the manager, Mr. Rosenquist, is that he "found it absolutely impossible to secure bookings for the attraction." The New York Evening Sun, in commenting upon the af-

fair, says pointedly: "Ask two such splendid artists as Otis Skinner and Joseph Hennreit why it is they always have such difficulty in getting into New York. Their sterling worth makes competition inevitable, and some put star of Broadway of lesser natural light might suffer by comparison." It is not a pleasant answer to read, but with the theatrical situation as it is to-day, unfeigned rests the headline that spills out star, to say nothing of audiences.

•

Viola Allen is to continue under Liebler & Co.'s management next season, they having an option on her services. It is rumored, however, that she has practically closed with Charles B. Dillingham to take her management, beginning a year from next autumn. Mr. Dillingham is variously reported to be acting as a figurehead for one of the firms connected with the Theatrical Trust or for the Sims. He is at all events showing considerable activity in branching out in new directions.

## AN ORIGINAL ADVERTISING PROPOSITION.

*The Mirror* this week prints the order blank of Burcell's Press Clipping Bureau as an advertisement. The order calls for six insertions, at a cost of \$143.64. The Burcell Bureau is a believer in *The Mirror* as an advertising medium and purports to hold all orders that are filled out on blanks cut out of *The Mirror*, and at the end of the period contracted for to reproduce each order blank so sent in, taking as much space in *The Mirror* as necessary to publish such reproductions. In addition to demonstrating the advertising value of *The Mirror*, Mr. Burcell also wishes to show to *Mirror* readers how general the members of the profession are subscribers for this very valuable service.

## MUSIC NOTES.

Ethel Smyth's opera, *Der Wald*, had its first American production at the Metropolitan before a large audience on March 11. The music did not equal the libretto in artistic excellence. The author was showered with floral tributes and accorded numerous curtain calls. The revival of *Don Giovanni* was one of the delights of the week. Miss Alice Roosevelt, the President's daughter, heard Le Prophète on March 12.

Hermann Hans Wechsler and his orchestra, with the assistance of Emilio de Gogorza, baritone; Hugo Heermann, violinist, and Charles Mold, gave an orchestral concert of French and Vienna music in Daly's Theatre the afternoon of March 3.

At the Hotel Majestic, March 8, the Mendelssohn Trio Club gave a concert with the following artists programmed: Violinist, Alexander Suvatsky; cellist, Victor Serlin; soprano, Melanie Grattima; tenor, Henry M. Barenblatt; pianist, Gilbert Spragg.

The Kallendorff Quartette was heard in its third and last chamber music concert in Mendelssohn Hall March 10. A quintette written by Hugo Kaun had its first hearing in America.

Lilia Livingston Morse made her debut in song recital in New York at the Waldorf-Astoria March 10, with the assistance of David Baxter, the Scotch fiddler. Miss Morse is a granddaughter of the inventor of the telegraphic code. Her earnestness and intelligence command attention, and the voice quality in the middle register is simply beautiful. The singer is youthful and will doubtless conquer certain defects. David Baxter nearly overcame the cold, unsympathetic style that is in his wont. His old Scotch songs were well interpreted and well received.

The Musical Art Society gave its second concert of choral music in Carnegie Hall on March 12. Frank Damrosch conducted a charming programme. At the seventh public rehearsal of the Philharmonic Society at Carnegie Hall Madame Roger-Miclos played a concerto.

The Seventy-first Regiment Band, Signor Fanfulli, conductor, gave a successful concert in Lenox Lyceum March 14.

The Gunnar Wennerberg Memorial Chorus, a Swedish organization, gave a concert at Carnegie Hall in behalf of the famine sufferers of Northern Sweden March 16.

*Lohengrin* had its seventh performance of the season Wednesday evening. Madames Nordica and Schumann-Heink were as admirable as ever. *Le Prophète* was sung for the benefit of the German Press Club Thursday evening. The Metropolitan was crowded Saturday evening for *Die Meistersinger*, the farewell performance of the opera season. Impresario Maurice Grau was present for a short time. Madame Emma Eames was rapidly convalescing at Lenox. She will sail for Europe in a few weeks.

Miss Leahy, of No. 3 Fifth Avenue, gave a musical and lecture in aid of Loyola School the afternoon of March 18. Rev. William O'Brien Pardon delivered an interesting address and Florence Fagan recited "The Death of Chatterton," "Money Musk," and "The Confessional."

The Dream of Gerontius, an oratorio by Edward William Elgar, will be performed for the first time in New York on Thursday by the Oratorio Society, under the direction of Walter Damrosch. On Tuesday evening there will be a full rehearsal to which an invited audience will attend.

The Boston Orchestra was heard in its final evening concert in Carnegie Hall on March 19. These delightful concerts under Mr. Gorick's able baton only make the New York music public long for a permanent orchestra. Madame Antoinette Szumowska played a piano concerto.

Madame Gadaski gave a song recital at the New York College of Music on March 19. Among other charming numbers she sang the Shell song from Mancinelli's *Ero e Leandro*, accompanied by the composer.

Walter Damrosch conducted the fourth People's Symphony concert at Cooper Union Hall March 20. The orchestral numbers were interesting and John Young sang a selection from *Dagobert* effectively.

A benefit for the Scholarship Fund of the National Society of New England Women took place at the Waldorf-Astoria Saturday afternoon. It was a musical programme by American composers, Horatio Parker, Arthur Foote, Henry K. Hadley, Arthur Whiting, and Rubin Goldmark were present.

Dr. and Madame Stengel Sembrich held a reception at the Hotel Savoy Wednesday that was a brilliant social affair. Madame Sembrich sang a group of songs accompanied by Ildore Luckstone. The Musical Art Society, directed by Frank Damrosch, also contributed several selections.

Herr Corridi has signed contracts with Madame Sembrich, Sig. Scotti, M. Journe, Sig. Campanari, Herr Muhimana, M. Bars, and other artists of distinction.

Louis Lombard, assisted by Mlle. Charlotte Wyns, of the Khédiwe Opera and of the Opéra Comique, Paris, recently gave at Shepard's Hotel, Cairo, Egypt, a charitable concert in aid of the Anglo-American Hospital at that city. An orchestra of fifty-five pieces, conducted by Mr. Lombard, rendered an excellent programme of Wagnerian selections and also a number of Mr. Lombard's own compositions. The affair was under the patronage of the Earl of Cromer, H. B. M. Consul-General, the Countess of Cromer, Hon. John G. Long, Consul-General of the United States, and Miss Stickney.

## MONTAUK TO BE TORN DOWN.

It has been definitely decided that the Montauk Theatre, Brooklyn, shall be torn down to make room for an approach to the Manhattan Bridge.

## STOCK COMPANIES.

It was recently stated in one of the Brooklyn daily papers in an article upon the stock companies of that borough, that the people of that vicinity had never had the opportunity of witnessing the old and now standard plays of a reasonable cost until Corse Payton came to the city with his stock company some three years ago. This is not wholly true, as Louis A. Phillips has been conducting a regular stock company, playing at the popular prices of 10, 20 and 30 cents, for the past ten years, during which time he has presented a large number of plays of all descriptions and standards, from Shakespeare down to the every-day melodrama.

During the presentation of *Chimie Fadden* at the Bijou Theatre, Brooklyn, a week ago Harold Kennedy in the title-role received the commendation of all of the local critics and the praise of very large audiences in attendance. On one evening a local club attended in a body and presented Mr. Kennedy with a handsome token of remembrance.

The Lyceum Stock company of Brooklyn presented a new play by Myron Loringwell last week, entitled *In the Land of the Cajuns*. William C. Holden and Anna Bell were seen to advantage in the leading roles.

The stock company at the Grand Opera House, Pittsburgh, has been playing to exceptionally large business all the season, its offering last week being a revival of *The Christian*. Commencing with this week, *Resurrection* is being put on for an indefinite run.

Melbourne McDowell and Florence Stone are continuing to draw large audiences to the Tock Theatre, Buffalo, where they are appearing as visiting stars supported by the Baldwin-Melville Stock company.

George Ober is in his fourth week as visiting star with the Grand Opera House Stock company in New Orleans.

The Mabel Paige Stock company opened the regular Summer stock season at the Academy of Music, Newport News, Va., on March 23.

Charles Mackay has been engaged by Walter Clark Bellows for his Summer stock company at Denver. The season is for fourteen weeks and will open about May 31.

Ass Lee Willard has been engaged by Owen Davis as leading man for his Baker Theatre Stock company at Rochester, N. Y., opening on April 6.

Evelyn Faber, who has been leading woman for two seasons with the McAluliffe Stock company, has been compelled by ill-health to resign. She will rest for the balance of the season.

Eugenie Bowen, who this season played the lead in *The Scout's Revenge*, has signed with the McAluliffe Stock company for a Summer season in Halifax and Newfoundland.

The Hopkins Stock company of Memphis, Tenn., will shortly present *Resurrection*, with Lucia Moore as Mastova.

Mary Bankson has joined Corse Payton's acting corps for the balance of the season.

Caroline McLean has been engaged for the second leads for the Ashbury Stock company's Summer engagement at the Théâtre Français, Montreal. Miss McLean has entirely recovered from her recent attack of tonsillitis.

The Keith Stock company will open its season in Philadelphia in the latter part of April. Henry Kolker will be the leading man, and Barry O'Neill the stage-manager.

## A DISTURBANCE AT A THEATRE.

Objecting to a burlesque on their race, which they declared McFadden's *Row of Flots* to be, two Irishmen giving their names as Dennis McSweeney and Patrick Faherty, who attended Friday evening's performance at the Fourteenth Street Theatre, gave vent to their disapprobation by vehement blessings and other forms of disapproval. When requested to cease they responded, and on adjourning to the lobby engaged in an altercation with Manager Rossenquist that terminated in the lodgment of all three in the police station. All secured bail.

## GRACE CAMERON TO STAR.

Grace Cameron, the dainty comedienne who won recognition first in *Foxy Quiller* and who has lately added to her laurels in *Nancy Brown*, will in the near future be starred by George White in a new three-act comic opera, *Sergeant Kitty*, the work of A. Baldwin Sloane and James Horan. Miss Cameron last week retired from the cast of *Nancy Brown* in order to prepare for her new piece. W. F. McLain will act as general business-manager for the production.

## ATTEMPT SUICIDE IN A THEATRE.

At the close of Friday evening's performance of *Werther* at the Théâtre Sarah Bernhardt, Paris, Paul de Martigny, the authoress, who was seated with her daughter in a box, attempted to commit suicide. Raising a bottle to her lips she swallowed its contents of laudanum and then tried to shoot herself with a revolver. The shot, however, did not take effect. Madame de Martigny was removed to the Hotel Dieu Hospital, where she is lying, suffering from the effects of the poison.

## DEAF GIRLS ATTEND OPERA.

Five girls from the New York Institute for the Deaf, Dumb and Blind attended Friday evening's performance of *La Flûte du Régiment* and *Der Wald* at the Metropolitan Opera House. They wore a device that enables the ears of the deaf to appreciate sound, and for the first time in their lives the unfortunate girls could hear.

Exquisite enjoyment and a pathetic wonderment were revealed by each flushed face and rapt expression.

## POOR HAMLET GUILTY.

The student commissions and courts continue to disagree upon the subject of the sanity of the Prince of Denmark. And now the junior law court of the Institute of Iowa has handed down a decision in the trial of the poor Prince for the murder of King Claudius. And these authorities state that since Hamlet was sane when he committed the crime, he is guilty of murder! Alas, poor Hamlet!

## THE PRISONERS OF A SPRING LOCK.

Frank A. Morse, business-manager, and Frank Harris, advance agent for York State Folks, were last week kept prisoners at the Grand Theatre, Kansas City, for three hours. The two gentlemen entered the bill room of the house, which is fitted with a spring lock, but when they wished to leave the lock was unwilling. They were finally released, covered with perspiration and filled with wrath.

## LORD ROSSLYN CLOSES.

Lord Rosslyn, having canceled his engagement to play at London, Ont., disbanded his company on Friday night. He announces as a reason for his closing that his leading woman, Beatrice Irwin, has been called to England.

## PERSONAL.



Photo by Morrison, Chicago.  
BROPHY.—Above is the latest photograph of James M. Brophy. Mr. Brophy is at present and will continue to be under the management of Arthur C. Aiston, playing the male lead in *At the Old Cross Roads*. Manager Aiston will ultimately star Mr. Brophy in *melodrama*.

CHERRY.—Charles Cherry, leading man for *Ebie de Wolfe* in *Cynthia*, has signed a contract whereby he will for three years be under the management of Charles B. Dillingham. Mr. Cherry will probably be leading man for Maxine Elliott next season in *Fitch's new play, Her Own Way*.

FRANCIS.—Ex-Governor David B. Francis and several of the commissioners of the St. Louis Exposition occupied three of the lower boxes at Wednesday evening's performance of *A Chinese Honeymoon* at the Casino.

ROCKWELL.—Florence Rockwell has been engaged to appear as leading lady with N. G. Goodwin in his revival of *A Midsummer Night's Dream*, which will be produced next October.

CODY.—Colonel William F. Cody ("Buffalo Bill") received a handsome scarf pin from King Edward, who recently attended a performance of the Wild West Show. It is also stated from London that Colonel Cody has received a telegram announcing that certain mining properties in which he is largely interested have proved to be wonderfully valuable and that when he returns to America he will devote his energies to his many interests in this country.

GORMAN.—William A. Brady has purchased for his wife, Grace Gorman, a new three-act comedy by A. D. Albert, a Washington newspaper man. The play is entitled *With Good Intentions* and will probably be produced by Miss Gorman in 1904.

LIND.—Homer Lind, the operatic baritone, will soon be married to Maud Smythe, of Baltimore, who this season made her stage debut as a member of the *When Johnny Comes Marching Home* company.

WAKEMAN.—Emily Wakeman was engaged last week by Albert Levering to play the character role in the revival of *Little Lord Fauntleroy* at the Casino next month.

MANSFIELD.—Richard Mansfield, in an elaborate revival of his most successful comedies, and in two new productions will open the new Lyric Theatre which the Shuberts are building on Forty-second-Street. Following his engagement, which will be of several weeks' duration, Grace Van Studdiford will be seen in the new *De Kovin* opera, *The Red Feather*.

ROBSON.—Stuart Robson, having entirely recovered from his recent illness, on Thursday night resumed his tour in *The Comedy of Errors* at Providence, R. I.

RICHMAN.—Charles Richman, who will next season star under the management of Weber and Fields, will appear in a new play by Victor Mapes.

PARKINSON.—Elizabeth Parkinson, the young American singer, who has met with such success in Paris, rose from a sick bed to assume the role of Lakme at the Opera Comique on Thursday evening. She was accorded an ovation by the large audience that attended.

SCHUMANN-HEINK.—Madame Schumann-Heink has received from



## LONDON.

Indeed a Postscript of "Alarms and Excursions."

(Special Correspondence of The Mirror.)

London, March 14.

The Postscript which is now finding its home, I assure you, one of the most worrying, worrying and whining that we have yet had of the Every day board. It has been one mass of what William of Shakspear would call "slaves and scoundrels."

First, the week opened with the continuation of the long drama set Cavendish versus Speirs in which the plaintiff, the not too brainless buttress of the plodding Savoy actress, Isabel Jay, and certain girls whom he alleged to have received large sums of money from him by means of "extractions" plotted and refined extortions from the inhabitants of the Spirit World, forsooth!

Concurrently with this astounding case, with its startling admissions of credulity on the part of the eye-witnessees, the not too brainless buttress of the plodding Savoy actress, Isabel Jay, and certain girls whom he alleged to have received large sums of money from him by means of "extractions" plotted and refined extortions from the inhabitants of the Spirit World, forsooth!

Concurrently with this astounding case, with

its startling admissions of credulity on the part of the eye-witnessees,

the case which Augustus H. Moore, formerly editor of the long distinct and not too much maimed journal, The Heart, sued Major George Edwards for damages for alleged slandering of a Charles O'Malley scenario of his (Moore's), so as to use certain lines thereof in the present big success at Daly's, A Country Girl, to wit.

There had been negotiations between Moore and Edwards as to the making of a play out of Charles Lever's famous, rousing romance, as, of course, many playwrights both on your side and on this have done before.

As a matter of fact, the idea of a Charles O'Malley play was in Edwards' managerial cranium years before Augustus Moore started to write a play around that story. Moore claimed damages to the extent of \$2,500, if you please, but the judge pointed out that as Moore was only claiming on a scenario and not a completed play, he could hardly expect such a sum as that.

Eventually after nearly a week's trial, full of all sorts of more or less quaint evidence on both sides and illumined by many a shrewd word from the Lord Chief Justice, Moore was awarded \$100 by way of damages.

As to the case of Mr. and Mrs. Cavendish versus certain so-called spirit-raisers, who are alleged to have claimed to invoke even such personages as the late gentle physician, St. Luke, I cannot say more at present, as the alleged dealers with the Unseen World have only just started their defense. In consequence of Cavendish's bride being the aforesaid Isabel Jay the court has been full of the higher theatrical folk this week.

But, oh! on Monday there was started a batch of "alarms and excursions" even more alarming and more惊悚ing than any others around—that is, as far as theatrical matters are concerned. This fresh simoom arose thus. When, on the first performance of Henry Arthur Jones' new play, Whitewashing Julia, at the Garrick last Monday, Arthur B. Walkley, the eminent if somewhat supercilious and autobiographical critic of the Times, presented himself at the doors, he was, by order of Jones and of Manager Arthur Bourchier, refused admission.

The young acting-manager, Montague Vivian Laveaux, son-in-law to Jones, was despatched to politely inform Critic Walkley that he couldn't go in; and that Author Jones had insisted on Bourchier writing to the editor of the Times, asking him to send another critic. Jones, smarting under what he deemed the unjust attack of Walkley, stated that he would not permit Walkley to sit in judgment upon him any more.

Walkley, pointing out that his editor had not given him any notification of the Jones-Bourchier show, of course walked away, and the next morning there appeared in the Times under the heading of Garrick Theatre the following statement: "At the first performance of Henry Arthur Jones' new play at this theatre last night our dramatic critic was refused admission."

You may imagine that bubble at once set in at all the theatres, clubs, etc., and that a rash of epistolary recriminations broke out upon the face of London journalism. Personally, although I know that Jones, Bourchier and Walkley are just men, in spite of their strong opinions, and although I think that Walkley does at times sometimes adopt too much the sledge-hammer method, especially to small and beginning playwrights, yet I also hold that it was derogatory, to say the least, for Jones and Bourchier to adopt this attitude. Moreover, it would not do to encourage authors, actors and managers to dictate to a paper as to which man it shall send to review a new production.

Most people hold with me, including the G. P. Clubbers, at their special convened meeting last night, that in all cases of apparent personal animus on the part of a critic, the present law of libel is quite strong enough to protect the aggrieved person if he cares to invoke it. Jones' letter to Bourchier re-excluding Walkley was very strong. After asking that the Times should be represented by "some one whose mind was in a less distracted condition to judge of my work," he went on to say that Walkley described his (Jones') play, The Manoeuvres of Jane, as "a comic Rose," which Jones described as "the most offensive epithet that can be applied to a play."

And now, forsooth, Henry Arthur Jones sent to the Times what he called "an open letter," over two columns long, in faith, explaining the reason of what I may perhaps be allowed to call his anti-pathetic attitude toward the critic of the Times or "Thunderer," as it has been called, for so many years by the natives of Britannia's Isle.

Well, the Times' editor, Moberly Bell by name, incontinently refused to print Jones' epistle, not only because it was extensive, but because it contained, quoth Moberly Bell, no kind of retraction or apology concerning what one may call the throwing out of the Times' critic on the aforesaid occasion.

Both Henry Arthur-Jones and Arthur Bourchier, however, who are nothing if not plucky, at once sent the Jones epistle and sundry other epistles, more or less saucy, to all the other papers, Bourchier putting in some very audacious queries as to what the Times really wanted. Whereupon the Times' chief also sent around to his brother editors the whole of the previous correspondence, and denied strenuously that Critic Walkley's article on Jones' play had contained such personalities as Henry Arthur had alleged. This, of course, is a matter of opinion, and although very naturally I object to this managerial dictation to the press, yet I also hold that my brilliant brother critic, A. B. Walkley, does sometimes overstep the mark, especially in his sledge-hammer treatment of this or that new effort by some comparatively new hand. Indeed, to be strictly candid, Walkley, for whose great ability I have profound admiration, often makes me think of the late Lord Byron's lines:

"Care not for feeling! pass your proper jest."

And stand a critic!—hated, yet caressed!—What?

Those of Jones-Bourchier including and those of the Times ditto are for the moment at rest: the only fighter being Clement Scott, who (in spite of his deeply regretted illness) has entered an action for libel against your Mr. Astor's journal, the *Pall Mall Gazette*, because one of its representatives in interviewing Bourchier on the aforesaid vexed question is alleged to have attributed to him a remark stating that he (B.) and the rest of the principal London theatrical managers combined to get Scott dismissed from the *Daily Telegraph*. Friend Scott is also, I understand, going for Bourchier in this connection. As the matter now is *sub judice*, of course I cannot at present express any opinion concerning it.

And now for the new Jones play itself—to wit, Whitewashing Julia—which led us one may say to the blackwashing of Walkley. You must know that it is a well written, smartly conceived piece of work, in which the mostly satirical Henry Arthur (hyphen) Jones again more or less gently excoriates the sanguine and puritanic coterie that one often finds in the English cathedral towns. Most of the characters in the piece are of this outwardly sanctimonious but inwardly scandalous

loving type, and I must say that Jones this time achieves his satirical purpose in this connection with better taste than he usually shows.

Julia is a reported widow who is reported to have had a kind of liaison (the house calling it "a morganatic marriage") with a certain high-born royal duke. On her return to the small town of Shandonbury all the ladies from the Bishop's wife downward, make it their business to try to ferret out the said "secret," and to endeavor to bar Julia's entry into Shandonbury society.

She fights boldly, however, and soon there comes to her aid one William Stillington (brother of the chief lady friend). He falls in love with Julia and proudly avows his intention to marry her in spite of all insinuations. During his championing of Julia, William contrives to secretly unmask Julia's chief enemy, a white-superstitious kind of hypocrite named the Rev. Davis Flackney.

Davis proves to have "carried on" with a dashing, bold-faced young hussy who has entangled her older brother, a benevolent but blithering one, the Hon. Edwin, to wit. Thus William serves to clear the air for all concerned, and after chivalrously burning a sealed document given him by Julia purporting to "explain all," he arranges for a speedy union with her.

Thus Julia's past, whatever it was, is never really explained. Many critics complain of this ending, forgetting that in this class of piece Jones usually ends up like that, and so gives rise to considerable argument, all of which, of course, is what our far-seeing friend Shakespeare would call "bold advertisement."

The acting of Whitewashing Julia is excellent all round. The principal scoring was made by Violet Vanbrugh as Julia; her husband, Arthur Bourchier, as Stillington; the brilliant author's daughter, Ethelwyn Arthur-Jones, as a saucy young minx who rebels against Shandonbury's sanctimoniousness; Charles Grove as a mystified family lawyer; Kenneth Douglas as the pharmaceutical Hon. Davis, and Sam Sothern as the soft-hearted and softer-headed Hon. "Teddy." Whitewashing Julia seems to be in for a financial success and of course the aforesaid rows and ructions are largely helping to advertise the piece.

That clever, gay, powerful, actor author who now calls himself "Dick" Gauthier, duly gave the first West End production of his "solar-eclipse" play, The Prophecy, at the Avenue on Tuesday. As I gave some account of the story of this twin brother drama when it was tried at Fulham on Thursday, I need now only state that Gauthier has made it more reasonable by taking on a new finish, showing that the girl who waywardly causes trouble by shooting her affections now upon one twin and now upon another kills herself. The Prophecy is strong and, of course, as one would expect from the author of that delightful play, A Message from the Mara, it is clever throughout. I fear me, however, that it is too sad to succeed financially, especially at the Avenue, where the audiences look for lighter fare. Gauthier did not play himself this time. The twins were strongly impersonated by Frank Mills and Lyn Harding, and Constance Collier was also good, if a little heavy ever and anon, as the wobbly wobbly heroine.

Charles—I beg pardon, Sir Charles—Wynham on Thursday opened his new theatre, which he calls the New Theatre, in St. Martin's Lane, a lovely house daintily decorated in Louis Seize fashion. Sir Charles chose no new play, but relied on a revival of Rosemary, which is Louis Napoleon Parker and Murray Carson's best play up to now. The takings were very high, as special prices were charged and were generously given by Sir Charles to the fund for providing for the widows and families of the deceased British soldiers and sailors.

As I was the very first to announce to American readers that Beetham Tree had secured a Fiddler Field play from our present post-lente, Alfred Austin, so I have now to report that the laureate's eagerly awaited Fiddler Field play will be tried by Tree at His Majesty's in aid of the funds of Guy's Hospital, about the time of the raptures and roses of June.

The Drury Lane pantomime Snatches next Saturday week, after which Sir Henry Irving will take possession of this ancient playhouse for rehearsals of Gordian's Dantes, due there at Easter.

Gerald Du Maurier, the actor son of the late artist and author of Trilby, has just been betrothed to Muriel Beaumont, a fellow member of the Admirable Crichton company at the Duke of York's.

Two excellent American variety artists named Barton and Ashby have this week made a most successful debut at the Canterbury and Tivoli.

I regret to have to record the death of James Warren Griffis, known here as "America's Colored Champion Banjoist."

Marie Lloyd wires me that the nasal operation which she underwent on Thursday was most successful.

The new comic opera, Madame Sherry (made in Germany), has gone into rehearsal to follow Three Little Maids at the Apollo, and Madeline Luette Rydin's new play, The Altar of Friendship, follows A Clean Slate at the Criterion.

## ACTORS' CHURCH ALLIANCE NEWS.

Metropol (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

The New York local Chapter held a meeting in St. Christopher's Chapel, Thirty-third Street and Seventh Avenue, on March 16, at 3 P.M.

The meeting was called to order by the President, the Rev. Walter E. Bentley, and the Rev.

Thomas H. Hill offered prayer.

Reports were given by Mrs.

Sophy Rosenthal, chairman of the local Board of Directors, and by Duff Green Maynard, Corresponding Secretary and Treasurer.

The new by-laws of the Chapter were read by the Rev. F. J.

Clay Moran, and after discussion and a few other amendments were adopted.

Offers of a Lenten musical were received from Madame Von Klemm, and Mrs. Andrew J. Robinson volunteered the use of her house for a reception after Easter, to be held in honor of the President of the Chapter and the general Alliance.

The latter offer was accepted with thanks and the question of the musical was referred to the Entertainment Committee.

On motion the Rev. G. S. Richards was appointed a special committee to arrange for the proposed benefit for the Alliance. It was decided that the Easter reception be held at the Church of the Holy Sepulchre, after which the Chapter adjourned.

The weekly tea held last Thursday at the headquarters was attended by Ross Bond, Mrs.

Hattie Neffles, and Mrs. Pauline Willard de Liseur, Rev. F. J.

Clay Moran, Mrs. Marie Wilson, Mrs.

Watson, Adrienne F. Hart, Florence de Wolfe Fenwick, Irene Acherman, Mrs. K. C. Fay, Rev. Walter E. Bentley, R. Oldfield and others.

The Rev. J. M. Macrae, Chaplain at Rocky Ford, Col., tells of his work while at Kirkville, Mo., as follows: "I called on every theatrical company which visited Kirkville, and always was cordially received, and when the play concluded itself to my judgment, I attended, and I believe the result was beneficial.

"Of course in the smaller towns of six to ten thousand people, the very large majority of the religious people do not look with favor on a minister of the Gospel attending a play, and in consequence I failed to interest any of the ministers in that town in our work. But I found quite a few of the actors who were members of the Alliance and who were heartily in touch with its aims. Many of them attended my services and expressed their appreciation of the friendly interest I have shown them."

The regular monthly meeting of the Board of Directors of the New York Chapter will be held at the headquarters next Monday, March 30, at 4 P.M. All members are urged to attend.

## REFLECTIONS.

George Dryton, who plays Katie Barry's role in The Chinese Honeymoon at the Wednesday matinées, was recently called upon to play the part at an evening performance, owing to Miss Barry's illness. The substitution apparently was not detected by the audience.

A number of prominent Italians, who are interested in the raising of a fund of \$12,000 for the erection in New York of a statue in honor of Verdi, the composer, met on board the Biella on Sunday night to discuss the furtherance of their project.

Shirley R. Lewis and Nedra R. Porter, members of Grace George's company, were married at Jackson, Mich., on March 9.

Frederick E. Mortimer, of George Samuels' A Convict's Daughter company (Western), was taken suddenly ill on March 13 at Altoona, Pa., and was removed to the hospital. His wife, Jewell Darrell, was kindly released from her engagement so that she might remain with her husband. Mr. and Mrs. Mortimer will come to New York, as soon as the former is able to attempt the journey.

Rita Riley, one of the show girls in A Jewel of Asia company, is at the New York Hospital, suffering from typhoid fever.

David Belasco left Saturday night for Chicago in order that he might personally superintend the opening of Mrs. Leslie Carter's engagement in Du Barry.

Francis Wilson, who was appearing in Chicago last week in The Tormentor, was unable to act for several days, being ill with a slight attack of combined grip and nervous disorder.

Kirstie La Shelle returned to New York on Sunday from St. Louis, where he spent a week with his company that opened there in Checkers. On Sunday night he conducted a rehearsal of The Earl of Pawtucket at the Manhattan Theatre.

Any Lee returned to New York last week after a successful season in Le Voyage en Suise.

M. B. Levitt and his company set sail for South Africa on the Normand Prince, on Sunday, March 22. The voyage will occupy twenty-eight days.

Agnes Booth (Mrs. John R. Schoeffel), who is at present at Lakewood, N. J., announces that she will next season return to the stage in The Best of Friends, a Drury Lane melodrama.

The seven conferences that Comte Robert de Montesquieu, the French poet, has been giving at Sherry's under the management of Elizabeth Marbury are drawing to a close. The subjects so far have been Le Mystere (the mystery), Le Nocturne (the nocturnal), Le Voyage (the voyage), L'Histore (the history), Le Temple (the temple), and the one on last Thursday afternoon, L'Erlin (the jewel box), dealt with the symbolic qualities of different jewels. He said, "Jewels are deathless; those you wear may have been worn by famous beauties of past generation." He spoke of the emerald's green, so soothing to eyes that have worn; of the sapphire that grows dark in the light; the turquoise that is all the more precious because it must die; the ruby, a wine wrought of sunlight and blood. He recited his poem, "Parure," from his book, "Les Poemes" (The Poems).

The subject of the concluding so-called conference next Thursday afternoon is Le Jardin. Count Montesquieu prefaced his final conference Thursday afternoon by a personal explanation of his mission in coming to America. He said, "I came to interest in dreams, the people most devoted to material interests in the world. You have let me find a way into your minds and hearts." In the lecture, "Le Jardin," the lecturer endeavored to show the intimate relation of poetry and flowers—the influence flowers had been to many poets, citing the poets' descriptions of flowers from Homer to the modern French school. "Painters were inspired by flowers," and a list of these followed. The Count calls himself the "Pontiff of reverie." He recited from his poems "Le Chef des Oeufs," very badly from an elocutionary standpoint.

After a visit to Washington Count Montesquieu returns to France April 1.

In aid of the Charity Annex of the Loomis Sanatorium, a concert and theatrical entertainment was given in the grand ball room of the Waldorf-Astoria, which had been donated for the purpose, Friday afternoon. The programme consisted of a one-act comedy played by Amelia Bingham and some of her company, Beverly Sitgreaves in imitations of Bernhardt and Duse, and vocal numbers by M. and Madame Gilbert. The Ladies' String Quartette also rendered several selections.

Marie Cahill will this week introduce a new song in Nancy Brown, entitled "Sweet Nelly Wood."

Anna Buckley, daughter of the late E. J. Buckley, last night succeeded Grace Cameron in the role of Murial in Daniel V. Arthur's production of Nancy Brown. Adele Archer, of the same company, is confined to her home because of illness. Her part has been assumed by Lou Egner.

Albert Andrus, Prince Nekhludoff in Resurrection.

## THE BROOKLYN STAGE.

Herbert Kelcey and Billie Shannon in Sherlock Holmes were well received by large audiences at the American. J. Palmer Collier, Walter Davies, Charles A. Morgan, Charles Campbell, Walter McRae, and Lorin Atwood, Frank L. Davis, Andrew Williams, and Arthur Gilmore, Allen Davenport, W. R. Waters, and Weston Chambers were in the cast. Heinrich Conradi's Irving Place Theatre company in repertory, featuring Al Hechtberg, Sedona Ester, Honka Ester, Eddie Higgins, William Tell and Lou Burroughs, is the latest attraction, to be followed by Sam Toy.

At the Folly the Brooklyn troupe repeated their success of the previous week at the Grand Opera House in their evening musical comedy. In Pastoral, Kelcey is in the current offering.

The Brooklyn Burlesque is On a Stepper pleased the regular patrons of the Gayety. Belle Viola, Eddie and Cain, Willie and Jessie Barrows, and the Farrell-Taylor Trio presented good vaudeville acts.

Keller, the manager, drew good audiences at the Grand Opera House, presenting new sketches and musical numbers.



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**W. W. PROSSER, Dramatic Author.**Writer of *A Countess for Revenue Only* and *A Mercenary Missionary* for Gracie Emmett, Train Twenty Minutes Late for J. Norton and Babel Binkly, The Land of Two Moons for Eckert and Berg. New work in preparation for Lillian Barkhurst, The Smedley Sketch Club, Gracie Emmett and others.

Compositions accepted from recognized players.

Address W. W. PROSSER, CORRESPONDENT DRAMATIC MIRROR, CLEVELAND, OHIO.





FREDERICK V. BOWERS.



Photo by Elmer Clafferty, Boston.

Above is an excellent illustration of Frederick V. Bowers, author of "Because," "Always," "When I Think of You," "Wait," and many other songs of almost equal popularity. He is only twenty-six years of age, but during this brief period he has won a fame that is world-wide. In his songs he endeavors to reach a happy medium between the highest class, or classical, music and the so-called "popular." He endeavours, in short, to write a song that will appeal to both classes. Mr. Bowers takes his sentiment and inspiration in writing his songs from his mother, and the art of composition is handed down from a previous generation, his father's brother in Germany having done considerable work in this line. He is therefore, of German descent, and it has always been said that his style is decidedly German, with a proper mixture of the up-to-date American spirit.

**DOWN IN MUSIC ROW.**

A more encore bringer is the drowsing "I've Got to Go Now." "Come I Think It's Going to Rain," Harry Macdonald and wife are scoring notably in this song, and also with William Gilmore's "Starlight Girl."

The drowsing "I've Got to Lay Down My Life for You," and "I Will Return," "Sweetheart, Anna," are notable hits as sung by Harris Lowe.

Richard Gilmore, the own director, is making a big hit with the picturesquely singing Jerome and Schubert's new own song, "The Gaucho Girl," "Why Don't You Go, Go, Go?" and "Santa Anna."

"The right song with the proper artist" seems to be the situation of Horwitz and Bowers' "Down Where the Coonabut Grows," as sung by Jessie Thomas; her success at Keith's Theatre is unanimous.

Brown and Russell, of the Gross Howard company, are delighting their audiences with "She's党中央's Faithful Daughter," and "Stay in Your Own Backyard."

Herbert Rose is receiving enthusiastic success for his singing of Fay and Oliver's "Good-night, Beloved, Good-night."

Al. H. Wilson, who is appearing in "Tab and Bill," A Prince of Tatters, is scoring a success with Harry P. Hill's descriptive ballad, "The King of the Tarr."

Sol Bloom has published a new song by Matt C. Woodward and Ben M. Jerome, "What's the Matter with Uncle Sam?" is the title.

Mosie Klein, the composer of Mr. Pickwick, in which De Wolf Hopper has made such a hit, is working on the score of a new musical piece. The book and lyrics are by Frank Butler, a well-known newspaper man.

"A Lucky Duck," a characteristic number published by M. Witmark and Sons, will undoubtedly swim quickly into the stream of popularity.

William M. Redfield has written a cockney dialect song entitled "I'm a Lady, and I Wouldn't Do for You," which will be introduced by Kittle Baldwin on March 28 at Worcester, Mass., in their new sketch by Charles Horwitz, A Strenuous Bonnyman.

Master Harry Bentley, brother to the clever boy actor, Joe Bentley, makes his first appearance last Saturday night at Buff Beach, singing "Good-night, Beloved," and "Just Because I'm Black."

Ellis R. Shubrain, who is with Sol Bloom, is delighted with the news from Boston, where his song, "Contrary Mary," introduced in The Knickerbocker Girl, is one of the hits of the production. All the music, including a complete vocal score of The Knickerbocker Girl, is published by Sol Bloom.

The Stanford Sisters, at the Howard, Boston, scored recently in "Sweet Clover" and "Under Southern Skies."

Frederick Bowers, who wrote "Always" and "Because," was the principal attraction at the Empire Theatre, Baltimore, last week. The programme did not feature him, but the audience

**MUSIC PUBLISHERS.****STARLIGHT, STARRIGHT.  
FIRST STAR I'VE SEEN TO-NIGHT.  
NOW MAKE A WISH AND YOU'LL GET IT.**

That is, if you wish for a "star" song, that the brightest "stars" in vaudeville are singing. "On a Starry Night," the new waltz song by Felix Y. Feist, is the brightest "star" in the song line, and those who have heard it will "swear by it."

There's no argument quite strong enough to tell just how good this song is, unless it would be to hear it, and then there is no doubt but that you will be convinced of its real merit.

Speaking of the big "stars" who are singing this bright "star" song, John Kennell possibly comes first, as he was among the first to get it, and consequently, the first to sing it. He does not repeat it, as the song, and his clever way of singing it has caused no end of talk and everybody is telling about the big "star," who made a big hit with a bright "star" song. We could name scores of "stars" who are more than making good with "On a Starry Night," but limited space prevents their mention this week. However, we'll give you their names later.

It's a great song when you can learn the words and music in fifteen minutes, and this is just what you can do with this song. It will only take one minute to drop a line to Leo Feist, 224 West Thirty-fourth Street, for a copy, and then fifteen minutes to learn it. You can certainly spend sixteen minutes of your time, when you can accomplish something that will do you a world of good.

**ONLY A CARNATION.**  
Gross-Douglas-McGinnis Ballad Hit. New Harry S. Smith says: "A real, honest, good song." First copy and orchestration for piano and guitar.

VICTOR PUBL. CO., 8th &amp; G., Cincinnati, O.

In answering these advertisements please mention THE MIRROR.

Tom Moore.

did, and he was recalled five times at the initial matinee performance.

Lots of Feist's Imperial Comedy school quartette, now in their twenty-ninth week with the Under Southern Skies company, played the Lyceum Theatre, Cleveland, Ohio, last week. They are featuring "Under Southern Skies" by Al. Truborn and Leo Green Smith.

"Love's Voyage," a new intermezzo, by Gaylord Bennett, the composer of many characteristic successes, has recently been brought out by M. Witmark and Sons.

The Casino walls are echoing with another tallied hit. The charming love song, "I'm Your Sweetheart Forever," by Harry Wright, is winning success, judging from the number of encores to which Mr. Van Housen and Wheeler are responding nightly.

Probably the funniest thing that Matt Woodward ever wrote is his travesty on "Dick Turpin," with music that well conveys with the spirit of the piece by Ben M. Jerome. "Dick Turpin" is being featured in The Knickerbocker Girl.

Not M. Wills says that "Oh, Joy" is a sure encore bringer.

Paul Dresser has returned from an extended Western trip.

Tom Moore, on the Keith circuit, is making a feature of his imitation of Bert Williams, singing West and Brattin's song, "I Want to Play Hamlet."

A new com song of a strikingly original and humorous character has been placed on the market by Hughie Cannon and Ben M. Jerome. It is called "I'll Leave It to You," and is being favored by Marie Dressler, Josephine Gusman, Kelly and Violetta, and others.

G. W. Childs, Clarence P. Hatter, Bob Sister, and Irving Crane, are among those who are singing West and Brattin's song, "I Want to Play Hamlet."

M. Witmark and Sons, who published "My Own United States," by Stanislaus Stange and Julian Edwards, say the song has taken a firm hold upon the public schools and other institutions, and Mr. Harry Burleigh and other well-known soloists are also popularizing it at the most exclusive of private functions.

The Wizard of Oz is as popular as ever, and the music goes so well that Julian Mitchell sees no reason at present to introduce anything new. "Sammy" is still one of the song hits of the present.

"I Love You Yet," by Eddie P. Kammar, is being sung by John Turton, now with the Sis Hopkins company.

Leontine Randolph is singing "Jimmie, the Pride of Newspaper Row," and the captivating ballad, "I Will Return, Sweetheart, Again." Frank W. Shan is also scoring a marked success in the latter song.

Among the songs which are gaining popularity is "The Prince of Pilsen" by Wagner's topical song, "He Didn't Know Exactly What to Do," the pretty ballad "The Tide of a Sea-shell," "The Message of the Violet," the romantic song, "Picture in the Smoke," and the beautifully executed double quartette, "Heidelberg."

The Dinwiddie Four, with Gus Hill's Smart Set company, Harry Sylvester, Spencer Kelly, Georgia Jones, the Hearts of Oak Quartette, Bennett and Young, Jack Norworth, and Louise Dresser are scoring with Doty and Brill's "Only a Soldier Boy," which is also making a hit in Bissell's Show Girl. The song is being sung with success in London by Alexandre Dagmar.

**MUSIC PUBLISHERS.****MUSIC PUBLISHERS.****THE BEST BALLAD WRITTEN DURING THE LAST DECADE.****"THE VOICE OF THE HUDSON"**

By PAUL DRESSER.

There are songs, and sometimes there are songs. This is an inspiration and a masterpiece in its line. Any one who wants a song appealing to the heart, one that is true to nature, should send for this. It is just ready and it is a matter of first come, first served. Other songs have been written by Mr. Dresser in the past. He never will write a better one, and some folks say that he never wrote one as good. We submit the words of the refrain; read them.

We shall stroll by the Hudson, the great, mighty river,  
The Hudson, majestic and grand,  
With its crooks and its bends, as it flows through  
Its ways 'mid the woods of the Master's hand.  
But a voice arises aloud, "The Hudson can I;  
Why come you alone, where is she?  
Go bring her, you loved her and she loved you too,  
And I know that you both love me."

IT IS PUBLISHED BY

HOWLEY, HAVILAND & DRESSER, 1249 BROADWAY,  
NEW YORK CITY.  
CHICAGO, ILL. AND SAN FRANCISCO, CAL.

Just a sweet, simple story told in song.

**SWEET CLOVER**

Send stamp and recent program.

VANDERBILT MUSIC CO., 41 W. 25th St.

**J. FRED HELF****5 BIG HITS.**

If You Don't Be a Bull Cow, Bull Is Behind. Low  
Down Where the Coonabut Grows, In the Early Morning.  
My Baby Was a Northern Girl. Little Olcott's Big  
Money Walks It Along on Spreading Terms With His  
Trotter's Night. Address care SOL BLOOM, 2715 St. and Broadway.

**COBB AND EDWARDS' GREAT HIT**

Could You Be True to Eyes of Blue,

If You Looked into Eyes of Brown.

**GREATER THAN EVER.**ADDRESS,  
45 WEST 25TH STREET, NEW YORK.**FREDERICK V. BOWERS.**

Of Bowles and Brown.

"Composers who writes to live, and who lives to write."

—25-25-25—

THE ALTAR OF FRIENDSHIP.  
NO ONE BUT YOU,  
THE LOVE LORN WATERMELON.DOWN WHERE THE COONABUT GROWS,  
IN THE EARLY MORNING.  
Address 21 East 25th Street, New York.**LIKE AN AVALANCHE, IT'S HERE!**

Carrying all before it. Get in the popular swing and SEND FOR

**ONLY A SOLDIER BOY.**

THE GREATEST APPLAUSE HIT IN THE MARKET.

DOTY &amp; BRILL, - - - - 43 W. 25th Street, New York.

McPHERSON and BRYANT

WRITERS OF THE LATEST CRAZE,

**I TAKE THINGS EASY.**

Address, care SHAPIRO, BERNSTEIN &amp; CO., 45 W. 25th St., N. Y.

TWO HITS BY GREEN AND GEARY,  
JUST AN OLD SWEETHEART OF MINE,  
And the great march song.

YOUR DAD GAVE HIS LIFE TO HIS COUNTRY.

AMERICAN ADVANCE MUSIC COMPANY, - - - - 1265-70 B'way, New York.

**TRAHERN and SMITH**

41 W. 25th St.

New York.

**A GENUINE SUCCESS!!  
THE POPULAR WALTZ SONG NOVELTY  
WHILE THE MOON SHINES BRIGHT**

By HOWARD EMMERSON &amp; STONEHILL.

We heartily appreciate the courtesy shown us by Mr. Leo Feist, publisher of a song of similar title, who has renamed his song to On A Starry Night, in order to avoid confusion in titles hereafter.

Free professional copies and orchestrations on application. Extra comedy choruses; a positive encore bringer, no end of possibilities. Address all mail orders to New York Offices, 8 W. 25th St.

**M. WITMARK & SONS, Publishers.**  
After May First, New Witmark Building, 37th Street, West of Broadway (The Big Blue Clock Tower).

In answering these advertisements please mention THE MIRROR.

## CORRESPONDENCE

(Continued from page 8.)

In A Man of Fate; co. satisfactory. Barlow and Wilson's Minstrels 22.

**NEW YORK.—AUDITORIUM** (J. B. Rosebrugh, mgr.): Minstrels 21 pleased fair house. The Center of the Earth 17; good business. Two Merry Tramps 19; fair house.

**NEW YORKVILLE—GRAND** (Frank Burt, mgr.): The Minstrels 16; good business; co. excellent. The Minister's Son 18; to Mar. 18. Haverly's Minstrels 20. Foy's Fairy 21.

**GALLIVAN THEATRE** (J. M. Kaufman, mgr.): Local 16. An Arch 29 canceled on account of illness. Strickler's Dog Show, matinee 22. Thoma 31.

**GALION—CITY OPERA HOUSE** (S. E. Ribbet, mgr.): Two Merry Tramps 16 pleased large audience. Myrtle Harder co. 16; excellent co.; full house. Leder Southern Skies 22.

**FOOTSTOOL—ANDER OPERA HOUSE** (H. C. Campbell, mgr.): Two Merry Tramps 13 canceled. The Tyrants of Town 18. David Harum 21. Myrtle Harder Stock co. 30-April 4.

**CORLIOTON—OPERA HOUSE** (Miller and Robinson, mgr.): Beyond Pardon 12; best production for second season; fair business. Human Hearts 16; fair business and performance. Dark till 25.

**CHICAGOVILLE—GRAND OPERA HOUSE** (W. H. Cutler, mgr.): New York Day by Day 13 pleased matinee. Two Merry Tramps 19 canceled. Cutler's 20. William's Minstrels 20. Thoma 25.

**LURICHSVILLE—CITY OPERA HOUSE** (Erlin and Von Ostrea, mgr.): Human Hearts 17 to best house this year; production excellent. Haverly's Minstrels 21. The Dice of Death 22.

**XENIA—OPERA HOUSE** (C. S. McClellan, mgr.): Barlow and Wilson's Minstrels 16; good. Two Merry Tramps 21. Beyond Pardon 21. Foy's Grandpa 22.

**KENT—OPERA HOUSE** (D. H. Green, mgr.): Juveniles Minstrels 10, 11; performance good; fair houses. An American Hustler 19.

**POMEROY—OPERA HOUSE** (T. M. Kaufman, mgr.): Littlepuffins in Fairyland (local) 20. Agnes April 21.

**BOWLING GREEN—CHICESTER THEATRE** (Kate Budleigh, mgr.): The Game Keeper 11 pleased crowded house. Royal Theatre co. failed to appear.

**WAPOKONETA—Timmermeister's OPERA HOUSE** (Will Timmermeister, mgr.): A Poor Relation 12 deserved better house.

**NAPLES—OPERA HOUSE** (J. M. Blodget, mgr.): Hobart Sisters 13; small house; good performances. Colonial Pictures 16; small house.

**PHIENONT—OPERA HOUSE** (Heim and Haynes, mgr.): The Tyrants of Tears 17 pleased fair house. Mason and Mason 20.

**NEW YORK—WOODWARD THEATRE** (H. L. Bowes, mgr.): Uncle Joshua Simpkins 16; fair performance and house.

**ELVIRIA—OPERA HOUSE** (H. A. Dykeman, mgr.): Human Hearts 18; good business and performance. Down Mobile 20. Joseph Murphy 30.

**CHICAGO JUNCTION—OPERA HOUSE** (S. C. Embong, mgr.): Dark.

**RYAN—JONES OPERA HOUSE**: The Game Keeper 16; good house and performance.

**NEELSONVILLE—STUART'S OPERA HOUSE** (W. J. Stuart, mgr.): At Cosy Corners 21.

### OREGON.

**LA GRANDE—STEWARD'S OPERA HOUSE** (H. Steward, mgr.): The Man from Mexico to large house; performance good. Lewis Morrison in Faust 22.

**PENDLETON—FAZIER'S OPERA HOUSE** (Fates and Welch, mgr.): Dark. Lovers' Lane 17 canceled from 14. The Darkest Hour 21.

**SALEM—TEMPLE GRAND OPERA HOUSE** (John Corday, mgr.): Dark.

### OKLAHOMA TERRITORY.

**EL RENO—OPERA HOUSE** (J. H. Warren, mgr.): Hartigan co. 10, 11. In Dr. Jekyll and Mr. Hyde 12. A Farmer's Daughter to light business. Colonel Jack 12; small house; poor satisfaction. Olympia Opera co. 16 to 24. Wine pleased full house. Sanford Dodge 16, 17, and Flanagan's Ball 20 canceled.

**GUTHRIE—PROOK THEATRE** (G. M. Brooks, mgr.): Banda Rosa 14; fine concert to R. E. O. The Power Behind the Throne; best attraction of season to good business. Two Jolly Rovers 20. The Denver Express 2.

**BUTLER—PARK THEATRE** (George N. Burkhardt, mgr.): San Toy 14; fair house; excellent performance. The Thoroughbred Tramp 10 pleased small house. Peter Baker 17. The Minister's Son 19. Peck's Bad Boy 21.

**OKLAHOMA CITY—OVERBOLSER OPERA HOUSE** (O. V. Nix, mgr.): Dark 10-14. Two Jolly Rovers 15 to 18. S. R. O. Olympic Opera co. 16, 17.

**COLCORD PARK THEATRE**: Banda Rosa 13, 14; fine business.

**SHAWNEE—OPERA HOUSE** (Boeker Brothers, mgr.): Olympia Opera co. 11 in Bocaccio; good co. and business. Two Jolly Rovers 16.

**STELLA WATER—THEATRE** (L. J. Jardot, mgr.): Two Jolly Rovers 15; fair house and co.

### PENNSYLVANIA.

**SARANTON—LYCEUM THEATRE** (A. J. Duffy, mgr.): Elsie De Wolfe in Cynthia 14; large house; pleased. A Chinese Honey moon 15; pleased capacity. The Sign of the Cross 18, 19. Lewis Morrison 20, 21. Vines 22. The Two Sisters 23; to return 24. Mrs. Langtry 25. —**ACADEMY OF MUSIC** (A. J. Duffy, mgr.): Mand Hillman co. 9-14; large business; excellent co. Plays last part of week; Heart of Washington, Garry Owen, Duchess Du Barry, Dora, Gettysburg, The Vagabond Heiress, and Down the Slope. Murray and Mackey co. 16-21; S. R. O.; capable co. Fire, Love and Law, Dangers of a Great City. A Strange Adventure, Captain Hennet 14; in London, and Just Before Dawn 15. Fire 20. The Convict's Daughter 26-28. —ITEMS: In order to supply the great demand for seats for A Chinese Honey moon an extra matinee was given 17. The Lyceum will have an elaborate new entrance and other improvements made this summer. —Samuel Grant, press representative of the Lyceum and Academy of Music, has resigned to accept a position with the Scranton Transfer Co.

**ALTOONA—ELEVENTH AVENUE OPERA HOUSE** (H. C. Miller, mgr.): At the Old Oregon Roads 14; large and pleased capacity. A Desperate Chance 15; S. R. O. The Rivain 17; good attendance. Andrew Mack 19; large and delighted audiences. Dennis Thompson 20 to capacity. A Turkish Texan 21. W. H. Crane 22. Foy's Grandpa 24. Peck's Bad Boy 25. Not Guilty 26. The Four Cohans 27. Haverly's Minstrels 28. —ITEMS: Altoona will possibly have a new theatre soon. Site for same having been purchased this week by L. C. Miller, manager of the Eleventh Avenue Opera House. Location will be on Twelfth Avenue and Twelfth Street. The theatre will have capacity of 2,000. Feature of the theatre will be a roof-garden.

**POTTSVILLE—ACADEMY OF MUSIC** (Charles Hausemann, mgr.): Bennett-Moulton co. 9-14; very good business. Plays last half of week: The Prisoner of Zenda 10. Monte Cristo (return) 16. Mrs. Murphy 17. —**ACADEMY OF MUSIC** (A. J. Duffy, mgr.): Bennett-Moulton co. 9-14; large business; excellent co. Plays last part of week: Heart of Washington, Garry Owen, Duchess Du Barry, Dora, Gettysburg, The Vagabond Heiress, and Down the Slope. Murray and Mackey co. 16-21; S. R. O.; capable co. Fire, Love and Law, Dangers of a Great City. A Strange Adventure, Captain Hennet 14; in London, and Just Before Dawn 15. Fire 20. The Convict's Daughter 26-28. —ITEMS: In order to supply the great demand for seats for A Chinese Honey moon an extra matinee was given 17. The Lyceum will have an elaborate new entrance and other improvements made this summer. —Samuel Grant, press representative of the Lyceum and Academy of Music, has resigned to accept a position with the Scranton Transfer Co.

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**POTTSVILLE—ACADEMY OF MUSIC** (Charles Hausemann, mgr.): Bennett-Moulton co. 9-14; very good business. Plays last half of week: The Prisoner of Zenda 10. Monte Cristo (return) 16. Mrs. Murphy 17. —**ACADEMY OF MUSIC** (A. J. Duffy, mgr.): Bennett-Moulton co. 9-14; large business; excellent co. Plays last part of week: Heart of Washington, Garry Owen, Duchess Du Barry, Dora, Gettysburg, The Vagabond Heiress, and Down the Slope. Murray and Mackey co. 16-21; S. R. O.; capable co. Fire, Love and Law, Dangers of a Great City. A Strange Adventure, Captain Hennet 14; in London, and Just Before Dawn 15. Fire 20. The Convict's Daughter 26-28. —ITEMS: In order to supply the great demand for seats for A Chinese Honey moon an extra matinee was given 17. The Lyceum will have an elaborate new entrance and other improvements made this summer. —Samuel Grant, press representative of the Lyceum and Academy of Music, has resigned to accept a position with the Scranton Transfer Co.

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in Othello; fair house. Eleanor Edison 11 in Audrey; fair house. The Missouri Girl 14; fair house.

**GREENVILLE—KING OPERA HOUSE** (Walter Bean, mgr.); Kathryn Kidder 11; pleased large audience. Series D. Herman and the Wards co. 12 pleased to good house.

**BELTON—GRAND OPERA HOUSE** (A. J. Enbret, mgr.); The Denver Express 11; well pleased house.

**AUSTIN—HANCOCK OPERA HOUSE** (George H. Walker, mgr.); The Denver Express 9 pleased fair audience.

**HILLSBORG—LEVI OPERA HOUSE** (Murphy and Dancy, mgr.); The Denver Express 12; good house pleased. Krause Taylor Dramatic co. 13-14.

**CLARKSVILLE—TRILLING OPERA HOUSE** (C. O. Gaines, mgr.); Dark.

**WENDELL—OPERA HOUSE** (Syd De La Mar, mgr.); Hawke's Lecture 16.

**PITTSBURG—OPERA HOUSE** (Hess and Goldberg, mgr.); Dark 9-14. Season closed.

**DENTON—WRIGHT OPERA HOUSE** (V. E. Flory, mgr.); Schubert's Symphony Club 22.

#### UTAH.

**SALT LAKE CITY—SALT LAKE THEATRE** (George D. Fisher, mgr.); Florence Roberts 9-14; houses good to standing. Plays: Omnia, The Unknown Man, The Adventures of Lady Ursula, The Man Who Was in Love, The Heart of the West 15, 16.—**GRAND THEATRE** (George and Hammer, mgr.); The Darker Hour 9-11 to fair audience. Sandy Bottom 12-14; good business. Human Hearts 15-16. The Man from Mexico 18-21.—**THEATRE**: Frank Kilbride, a Salt Lake boy now ahead of Eddie Blaize, about a few days last week looking up old friends. The Mormon Tabernacle Choir will start 18 in their Children's excursion. There will be about three hundred in the party. Concerts will be given at various places.

**OGDEN—GRAND OPERA HOUSE** (Joseph Clark, mgr.); Human Hearts 9; fair house and performance. The Darker Hour 12; good house; performance very good. Sandy Bottom 15.

**PARK CITY—DEVNEY THEATRE** (F. J. McLeish, mgr.); Eddie Elsler 19. At Sandy Bottom 22. Rose Coghill 23. Sweet Lorraine 24. The Reservation April 1.

#### VERMONT.

**RUTLAND—OPERA HOUSE** (O. W. Higgins, Mr. Clark-Urban co. 11-14 in The Player, The Silent Partner, Across the Desert, and A True Confession; S. R. O. pleased. Neil Burgess 15; very large and highly pleased audience.

Graham's Colored Minstrels 22, 23. The Crisis 24.

**BALTIMORE—OPERA HOUSE** (W. W. Lapoint, mgr.); 14 to fair house. Neil Burgess in The Crisis 20. The Crisis 21. The Comedy 22. The crowded house.

**FAIR HAVEN—POWELL OPERA HOUSE** (John Powell, mgr.); Gardner's Musical Society co. (return) pleased good house. Kline-Urban co. 18-21.

**BENNINGTON—OPERA HOUSE** (Goldschmidt and Wood, mgr.); Dark.—**LIBRARY HALL** (Charles Kimball, mgr.); Dark.

**BELLOWS FALLS—OPERA HOUSE**; Neil Burgess in The County Fair 18 to S. R. O. Reservation 21.

**BRATTLEBORO—AUDITORIUM** (George E. Fox, mgr.); Dark.

**SPRINGFIELD—OPERA HOUSE** (George H. Giese, mgr.); Dark.

#### VIRGINIA.

**NORFOLK—ACADEMY OF MUSIC** (Thomas G. Loos, mgr.); The Fair Odeon 15; performances very good. Florence 14 pleased large audiences. The Academy Musical Co. (joined co. organized by Mr. Loos for Summer) are rehearsing The Lady Slave 22-23.—**THE GRANBY** (Otto Wells, mgr.); Prince Karl 15-16; business and performance excellent. Hearts Adrift 18-21. On the Suwanee River 22-24.

**RICHMOND—ACADEMY OF MUSIC** (Thomas G. Loos, mgr.); Luis Glaser in Dolly Varden 11; fine performances; large audience. The Four Queens in The Governor's Son 14; fine performances and happy audience. Mr. Jolly of Joliet 21. St. Stobbs April 2.

**WINCHESTER—THE AUDITORIUM** (Fred H. Hale, mgr.); Boris Miller 14; fair house; performances were good. Uncle Tom Skinner 15 failed to please small house. Ithaca Conservatory of Music Concert co. 18 (benefit Memorial Hospital) to very small audience. Mr. Jolly of Joliet 21. St. Stobbs April 2.

**CHARLOTTESVILLE—AUDITORIUM** (G. J. Lehman, mgr.); Gus Sun's Minstrels 14 pleased small house. Hello, Bill 15; fair presentation; large audience. Mr. Jolly of Joliet 21. Andrew Robson in Richard Carvel 22. Rachel Lewis co. 23.

**DANVILLE—ACADEMY OF MUSIC** (O. A. Neal, Mrs. Davis Parkinson co. 16-19 in Northern Lights, The Devil's Fanciful, and The Goodman Innocent) 20-21.

**SPRINGFIELD—HILL'S OPERA HOUSE** (W. D. Hill, mgr.); Boris Brothers' Innocent Desperado 17; fair house and performances. On the Beach at Long Branch 22. Circumstantial Evidence 23.

**ROANOKE—ACADEMY OF MUSIC** (Loath and Wells, lessees); Hello, Bill 17; small house; performances fair. Mr. Jolly of Joliet 20. Andrew Robson 21. On the Beach at Long Branch 22.

**HARRISONBURG—ASSEMBLY HALL** (W. A. Brathwaite and Co., mgr.); The Floyd's could not sell 11-12. The Carrie Nation Incestuous 20. Uncle Julius Skinner 21.

**STAUNTON—OPERA HOUSE** (Bartram and Shultz, mgr.); Gus Sun's Minstrels 18; fair business; good performance. Mr. Jolly of Joliet 22. Theatres April 12. Winchester 13.

**WHITECASTLE—ACADEMY OF MUSIC** (William E. French, mgr.); Hello, Bill 12; small house. Uncle Hes 13; poor house and performance.

#### WASHINGTON.

**TACOMA—THEATRE** (Cal Heilig, mgr.); Charles B. Stanford and Marie Drouot 8 in Much Ado About Nothing and The Merry Wives of Windsor; good audience. Nance O'Neill 21 in Madam; fair audience pleased. This is the first time in nine years either of the above have been in this city. The Coward and the Lady 12; fair business; good co.—**LYCEUM** (Dean B. Worley, mgr.); Jessie Shirley 8-14 in Doris, Blue Grass, The Deacon's Daughter, and Held by the Enemy; plays well presented; attended fair.

**NORTH YAKIMA—LARSON'S THEATRE** (Edward Fournier, local mgr.); Kate Clayton 5 to fair business. Edison's U. T. C. 12; good business. Pickings from Pick 16. The Coward and the Lady 15. John Griffith in Macbeth 23. Arizona 21.

**WHATCOM—BECK'S THEATRE** (A. B. Jewett, mgr.); The Coward and the Lady 13; good co. and business. Nance O'Neill 16, 17.

**WALLA WALLA—NEW WALLA WALLA THEATRE** (Charles F. Van De Water, mgr.); Lovers Lane 16.

#### WEST VIRGINIA.

**PARKERSBURG—AUDITORIUM THEATRE** (W. E. Kinney, mgr.); Holden Comedy Co. 18-20; crowded house. Sun's Minstrels 21. Lecture 22. Through the Ages 23. Theatricals 24. The Heart of Maryland April 2. A Broadway Time Georgia Minstrels 25. Under Southern Skies (Ushers, Benefits 9).—**CAMDEN THEATRE** (Kepstein Brothers, mgr.); When Ruben Comes to Town 12 pleased crowded house. Foxy Grandpa 17 failed to please large audiences. The Tyranny of Tears 25. U. T. C. 28. Adelaide Thurston 29. Katherine Kidder April 2.

**GRAFTON—BRINKMANN'S OPERA HOUSE** (Charles Brinkmann, mgr.); Van Dyke and Eaton co. 9-14 to good houses. Plays last half of week: Three Musketeers, Camille, Two Orphans, and Accused. Deems best repertoire co. of the year. The Merchant of Venice 15. Foxy Grandpa 20 (postponed date). Stetson's U. T. C. 25. Gus Sun's Minstrels 27. Man to Man April 2.

**FAIRMONT—GRAND OPERA HOUSE** (J. E. Powell, mgr.); Home, hypnotist 12, 13; light house; good performances. Poppy's Party 14; fair house; poor performance. Huntley for Hawkins 17 canceled. A Turkish Texas 18; good house pleased. Hawley's Minstrels 22. The Two Sisters 27. Weary Willie Walker 31. Adelaide Thurston in At Once Corners April 2.

**HUNTINGTON—THEATRE** (Joseph R. Galick, mgr.); William H. West's Minstrels 12; co. and legitimate fair. Poppy Grande 14; satisfactory performance to good house. Gus Sun's Minstrels 21. Harrison's Repertoires 22. Thelma 23. Agnes Aristed 24. Pierrot 27. Kathryn Kidder 28. The Heart of Man April 2.

Maryland April 1. Mason and Mason 2. Jefferson De Angelo 4. The Convict's Daughter 7.

**WHEELING—COUNTY THEATRE** (Dr. P. Frazee, mgr.); The Bonnie Brier Bush 18; good co. to good house. Hawley's Minstrels 14; good house pleased. Andrew Mack 21. William H. Orme 24.

Paul Gilmore 25.—**GRAND OPERA HOUSE** (Charles A. Feister, mgr.); Weary Willie Walker 23-24; good business. Man to Man 18-19; becomes fair. The Blondells 19-21. Ross and Foster 20-21.

**CHARLESTON—SUMMER OPERA HOUSE** (Dr. S. B. Herter, mgr.); Poppy Grande 10; S. R. O. Gus Sun's Minstrels 12. Alice and Fowler 22. Katherine Kidder 23. Pierrot 24. Theatricals 25. Adelaid 26. John Johnson 27. The Octopus 28. The Convict's Daughter 29.

**CLARKSBURG—TRADESMAN GRAND OPERA HOUSE** (Dr. A. F. Farland, mgr.); Boswell 10; S. R. O. Gus Sun's Minstrels 12. Alice and Fowler 22. Katherine Kidder 23. Pierrot 24. Theatricals 25. Adelaid 26. John Johnson 27. The Octopus 28. The Convict's Daughter 29.

**CHARLESTON—THEATRE** (Dr. J. E. Powers, prop.); Dark 14-20. Pleasure House 21-22.

**WHEELING—KELLY OPERA HOUSE** (A. H. Land, mgr.); Gus Sun's Minstrels 12; fair business; good performances.

**NEW MARTINSVILLE—GRAND OPERA HOUSE** (Dr. J. E. Powers, prop.); Dark 14-20. Pleasure House 21-22.

**WHEELING—CHAMPS OPERA HOUSE** (Dr. P. Smith, mgr.); Gus Hollow 18 pleased good house.

Gus Sun's Minstrels 22. Weary Willie Walker 23.

**BLAUFELD—KELLY OPERA HOUSE** (A. H. Land, mgr.); Gus Sun's Minstrels 12; fair business; good performances.

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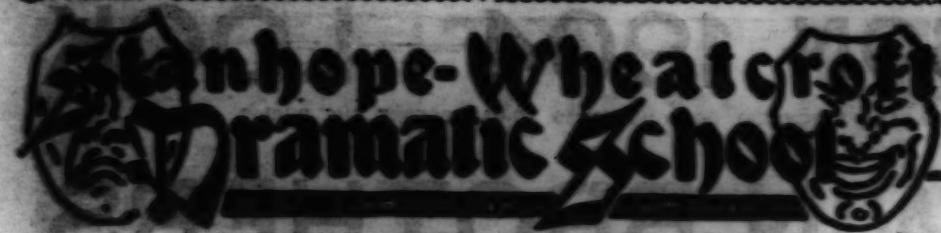


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